nordic VISION

entertainment for maniacs no. 14

Dødheimsgard

The out-come of last issue's **Sex & Satan**

Darkthrone

Immolation

Godflesh

Deathwitch

and much more

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VOICES of WONDER

Alright, welcome to another issue and another grey day. Some good albums have been released since the last issue, and a whole ocean of albums we already have forgotten. It's just like taking a walk down the common street. When you get back, you might remember some characters you saw, but most of the people passing by doesn't catch your attention. It's just the same with these albums. A strong character, a noticeable aura, individual clothing, some aspects of what might catch your attention, both in the streets and through the musical expression. Without a doubt, now as the beloved Black Metal has become another humanistic music genre, all eccentric and dark souls with character and identity will abandon this musicstyle and lend their creativity and personality to something else than Black Metal. Just wait and see, a new style of dark, Satanic artistic expression will build and eventually explode from the vulcano. And untill then, we will remain cynical, and continue to search for the few dark tunnels that exist in this neverending lightphenomenon normal people have made Black Metal to be.

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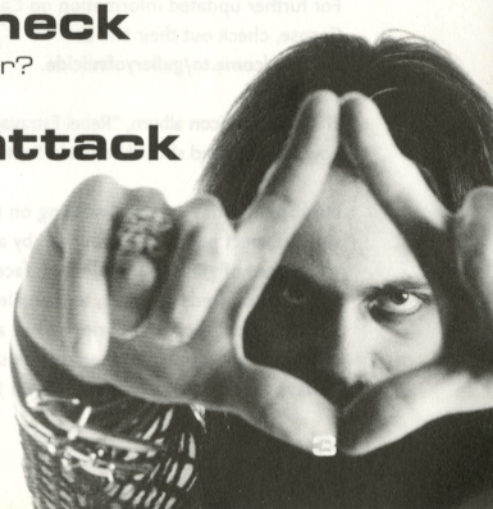

news around the world

Cannibal Corpse

Hold on to your hats, folks! **Cannibal Corpse** is back in the mortuary! The band is currently recording their new album, entitled "Bloodthirst". Some songtitles to appear on the album are "Raped by the Beast", Hacksaw Decapitation", "Dead Human Collection", Condemned to Agony", "Sickening Meamorphosis", Blowtorch Slaughter" and "Coffinfeeder". The album will have a total of 11 songs, with the artwork again handeled by Vincent Locke. We await another censored masterpiece! The recording of "Bloodthirst" will take place at Village Pro Recording, outside of El Paso, Texas. Colin Richardson will produce this album, which hopefully will be released in October. A small European tour is already scheduled, featuring also Marduk, Angel Corpse, Aeternus and Defleshed. Dates are as follows:

29.10 Trier (Ger) Exil
30.10 Denderhoutem (B) Jachthoorn
31.10 Tilburg (NL) 013
01.11 Essen (Ger) Zeche Carl
02.11 Hamburg (Ger) Markthalle
03.11 Salzburg (A) Rockhaus
04.11 München (Ger) Inkognito
05.11 Werda (Ger) Pleibental
06.11 Offenbach (Ger) Hafenbahn
07.11 Strasbourg (F) La Laiterie

For further updated information on Cannibal Corpse, check out their site at **www.welcome.to/galleryofsuicide**.

The new **Satyricon** album, "Rebel Extravaganza", is now recorded and should be out in September.

Necrophagia have started working on their video. Expect people to be burned by acid, have 100 pieces of glass to impale their face, to be stabbed hundreds of times, to be nailed to a cross, to have their hearts ripped out and eaten, to be attacked by a 30 foot anaconda snake, and to have their heads completely blown to bits by a shotgun. Sounds fun! But while you wait for this video to finally be captured by your eyes, check out the picture disc of "Holocausto de La Morte"! Awesome work! And by early next year, "Season of the Dead" will also be out as a picture disc!

Deathwitch have already started thinking about their next album, hopefully to be recorded late this year.

Doesn't sound like the worst tour, now does it? **Ministry** and **Godflesh** together across the USA! Really soon!

Thorns have slowly started the recording of their album.

Out now is the official **Mayhem** live album, recorded in Milano, Italy. It comes in many formats, a limited edition CD with engraved silver logo on the jewel box, picture disc, and a limited vinyl of only 666 handnumbered copies. They have also signed a new deal with Season of mist.

Necropolis Records have signed **Babylon Whores** from Finland and Swedish **Diabolique**. Both will release something new later this year, Babylon Whores with their album "King Fear", and Diabolique with a mini CD.

Hammerheart Records will release a picture disc 7" split with **Mayhem** and **Zyklon-B**. Mayhem is currently considering livetracks from a gig in Holland, while Zyklon-B's side will be a re-mixed song. Smells like a collectors item, as it is limited to only 1000 copies!

Hate Eternal, the band of Morbid Angel live guitarist Erik Rutan, have finished the recordings of their debut album. It promise to be a really great Death Metal album.

Some more fabolous news is that both **Angel Corpse** and **Vital Remains** will have new albums out around the time you read this. "Inexorable" is the title of the new Angel Corpse, while "At the Dawn of Apocalypse" belong to Vital Remains.

Hammerheart Records will release a **Limbonic Art** LP-box, featuring their three albums. A total of 6 picture disc LP's with partly new designes by Morpheus and a poster. Another collectors item, only limited to 750 copies!

Works have started on a **Six Feet Under** and **Mercyful Fate** homevideo! But you have to wait untill the year 2000, sometime!

Vader have yet again signed for a new label! This time Metal Blade is honoured with their presence, and we can all expect a new killer Death Metal album early next year.

Avantgarde Music have signed the American Doom band **Evoken**.

Satyricon

Malevolence

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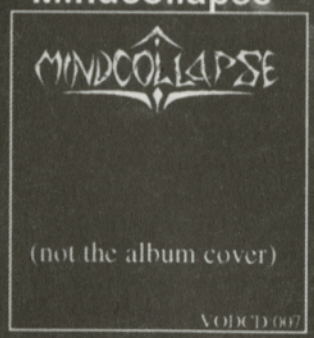

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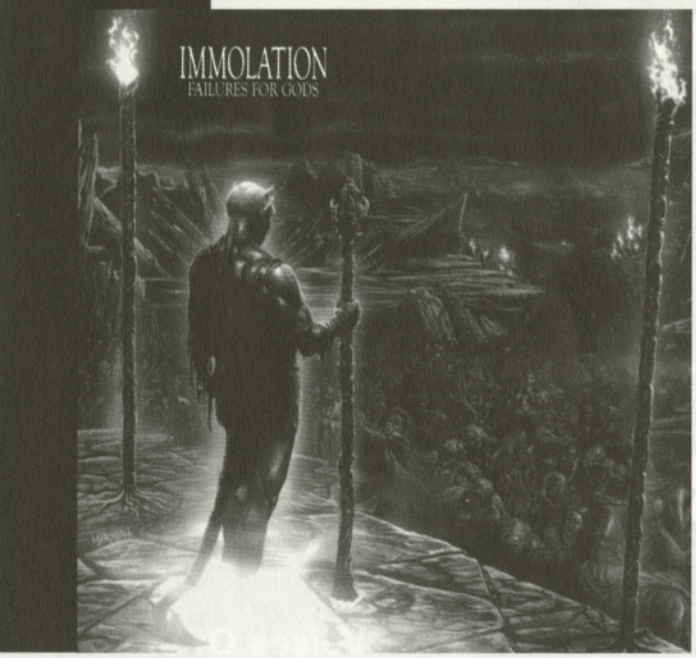
IMMOLATION
Brutality

After waiting for the third album which felt a lot longer than it actually was, Immolation once again kicked us in the face with some truly complex and brutal Death Metal. A great cover-drawing, interesting lyrics and music that is just simply supreme. It was time for mister vocalist and bassist, Ross Dolan to tell us something nice about the new album "Failures for Gods".



This record was recorded last July, which most people don't really realise. What took so long was the fact that Andreas Marschall, who does all our artwork, was involved with other projects, and obviously the new artwork on the album, there is a lot more than we have had in the past. There's two complete pieces and then there is the icons, so he had a lot of work to do for us so he couldn't really start on the artwork untill December of last year, and he worked up untill about February. So we didn't really get everything ready and go untill probably close to March. That is probably the main reason for the delay, otherwise I am sure it would have been out probably last year sometime.

You have a very, very cool cover. Really symbolic!

Yeah, definitely! It's definitely symbolic of what we write about lyrically, very symbolic of our feelings and the way we see a lot of things.

"The whole concept of God and the Devil, Heaven and Hell, they make nice stories for the children..."

What do you see when you look at the cover?

I mean, obviously people are going to interpretate it differently, but what we see personally, the two full covers actually works very well with the lyrics to the first song, "Once Ordained", and also ties in with the title. The outsidecover when you look at it is obviously a figure which represent evil, whether it be the Devil or just a Demon or whatever, but it is clearly something that represent evil. When you open up the inside cover you see the same scene from a different angle. So now you can see who this figure is and he has the face of Jesus Christ. So basically, the meaning behind that is we are saying that religion in general is one of the evils in todays World, and it always has been in my eyes. That's the bottom line with the cover.

The first thing that I noticed with the cover was like symbolically, that Christianity has tortured humans for hundreds of years and finally the Devil came and saved them. They were totally starved and spiritually empty.

That's a interesting way to look at it, and like I said people are going to see it very differently. That's pretty cool, and there's a different point of view which is cool!

Do you think it would be wrong to interpretate your lyrics as Satanic?

People are going to interpretate them how they want. We are not a Satanic band, obviously, and we never have been and we never claimed to be a Satanic band. Our lyrics are very straigth forward, very honest, and they pretty much state how we feel regarding religion. It is really about our feelings of how we feel religion is very controlling, very manipulative force in society, and it always has been for a long time. It's just that people allow themselves to be controlled to a certain extent, some more than others. People make decisions, they alter their lifes according to beliefs and according to things that really are not tangible at all. Pretty much stories, you know. The whole concept of God and the Devil, Heaven and Hell, they make nice stories for the children, but they don't really hold much substance in today's World, and it's reality basically. And they have no bearing on my life or any of our lifes in the band.

Living in the USA, I suppose you see Christianity from a different angle than we do here in Europe, with like the bible belt and all these rather crazy things that you have in the United States!

Without a doubt! There's a lot of religious groups who try to censor all types of things, from radiopersonalities to just things that they find offensive. That's their point of view, which is something that I don't agree with, like trying to impose your views on other people is something that I don't agree with whatsoever. We do see a lot of it to a certain extent, but we were brought up a certain way as Catholics and we all had been exposed to it in one way or another as kids growing up. I for one went to a Catholic highschool and those four years of my life were probably a turning point for me, as far as my outlook on religion in general. That's a point in my life were I looked at everything a little bit more under the microscope and I decided

succeeds

"I think it is definitely our bestsounding album without a doubt!"

that all these things that I had learned and been taught were not something that I really agreed with wholeheartedly, inside.

But why do you think you got the views you did, while probably most other kids at the school continued with their Christian life?

You have obviously what they call the "Sunday Christians", people who just go to church on Sundays, and the rest of the week they couldn't care less. It's a very hypocritical stands on the whole thing, and that's how they are. It's all they need to give them a clean mind at the end of the week,maybe something to make them feel better. A lot of it has to do with making people feel better, but it's a false sense of euphoria I think. Because religion in general pretty much just takes and takes and takes, and not really delivers, and that's the way I see it. Unfortunately some people need this, and I don't really feel this is a very healthy thing to look outwardly for inspiration and guidance and strength, when you really just need to look in yourself for that inner strength. And most people never do that, I guess they are not secure enough with themselves to do that.

As you said the album was recorded in July last year, but this time in a new studio called Millbrook Sound Studios.

The guy who produced the album, Paul Orofino, was a friend of somebody we knew and they recommended us to check out his studio. And it wasn't too far from us, only about an hour upstate New York. Really nice area, very much out of the way, out of the city life, very rural, so it was a very serene atmosphere, which was what we needed. He had a really great studio, he was a really cool guy and he knew what he was doing. We were the first extreme band that he ever really worked with. He had worked with bands like Blue Öyster Cult and Simon Carr (I think-ed) from Bad Company and Dee Snider from Twisted Sister, so we were the first type of band like this that he worked with, and I think he did a really great job. He really brought out all the important elements that we didn't bring out, and without loosing the essence of Immolation, so I think we will probably use him again for the next album.

Must be interesting to work with someone who doesn't have roots in Death Metal. Suppose they have wider perspectives on things?

Exactly, he looked at us from a completely different angle, but he also knew what we wanted. I guess a good producer is a good producer, he can bring out the best in any type of music, so I guess it really doesn't matter what genre you fall under. As long as he knows what he is doing, that's all that matters! Because we definitely don't, haha! As far as the studio goes, we knew what we wanted and we knew what we were looking for, but we are not technically adapt enough to bring that out in a studio.

Must be interesting for him as well to work with a new type of music?

Oh yeah, he had never heard anything like this, and we was definitely interested in working with it. He almost looked at it as a challenge for him, which was cool.

It is a very massive sounding album!

Cool! I think it is definitely our bestsounding album without a doubt. I think it is very strong, it has a lot of force to it, but at the same time it's produced well enough so that

"You can't really change the past, and you can't really regret things you have done in the past..."

you can hear what is going on. That's where we have lacked a lot on the two last albums, especially on the last album. The production was very lacking in a lot of departments. Especially the drums and a lot of the guitar-parts got lost. I just felt it could have been a much stronger album, provided if the production had been better, but what can you do?

How is the music scene in New York?

The underground scene is very strong. You'll definitely see a lot of people coming out to shows, anywhere from 300 to 600 at a show, whether it would be Morbid Angel or Deicide or us or Napalm Death, whoever it is, the crowds usually come out. Even for the local bands, there is a good local scene for some of the newer bands, and it's good because they all pretty much stick together, they book shows together, and they bring out a good amount of people. It is definitely good. I think Metal in general in the US is pretty much dead, it's not existing. In the US, Hip Hop and bands like Korn and Marilyn Manson, they are like the biggest things in the US right now. It's sad for me because I have always been a Metal person you know! That's why I think there is a big difference between here and Europe.

Have you been playing live a lot?

Not so much! We just did four shows in the New York area in April, when we played with the band Nile! As a liveband they are unbelievable. It always had the same feeling that you got when you saw Morbid Angel back in 1988, that kind of vibe. Very intense! Really cool guys too, we did four shows with them, and we played some of the new material and it went over really well. We will start playing shows these days in the US, and then there are talks about coming over to Europe in like September or October, we'll see, hopefully it will work out.

Do you know what bands you might play with?

No, I don't! Not at all! I don't know if we will come over here (Europe) on our own, or if we will come over here with other bands. So it is all up in the air right now!

Just after "Here in After" you toured Europe with Cannibal Corpse. How do you like them?

Amazing, definitely the coolest band we have ever had the opportunity to play with. I think they deserve a lot of respect from everybody, because I think a band at their level of success, to be so cool and to embrace the scene and to be very cool to their fans, to really make an effort to help out bands maybe not as large as they are. They were the reason why we did so much touring, they made it a point to take us out for four tours. We did two tours with them in Europe and in the US. They really go out of their way which is something rare these days. They are also totally cool guys, any band whose ever had the chance to play with them will agree with me on that.

Do you have a lot of new material spinning around in your head for the next album?

Yeah, we have a lot of lyrical ideas and concepts that we have already started developing. We have already started writing some of the music. Our plan is to be in the studio sometime next year with the fourth album, so we don't have to make people wait another twenty years hahahaaaa!

But it is a lot more interesting when a band really use a lot of time on their new album. Most bands seem to rush a lot with their new albums, and some even put out a new album once a year, and the quality just goes down!

That's it! You really have to keep the bandname going out there, so it is important to release an album frequently, but when it gets to a point where you put less effort into writing the material, then it's not a good thing. We are very picky about what we write and we do take a little bit of time to write the albums, definitely. Obviously it didn't take us five years to write the "Here in After" album, and it didn't take us three years to write this album.

But do you think your position would have been different if you had released like seven albums, instead of the three?

We always think about that and it's possible! The fact that there has been such a long space between our albums has definitely hurt us to a certain extent, we are very well aware of that, but what can you really do!? You can't really change the past, and you can't really regret things you have done in the past, you can only look forward to the future and make things better. We try to concentrate more on the future events of the band and trying to make a conscious effort to get the next album out as soon as possible, and preferably remedy the situation.

I think on your last tour you played with a couple of Black Metal bands. Like Marduk...

... totally cool guys! They were one of the coolest bands that we got to play with overseas. They weren't actually part of the tour, we just happened to do two shows with them. Them and Mysticum and Gehenna, and they were totally cool guys. We had a lot of fun with them!

Do you see some difference between the Death Metal people and the Black Metal people in the bands?

You know what, Marduk, Mysticum and Gehenna, as well as Impaled Nazarene who was really cool, and as far as the Black Metal genre goes, we did get to play with those bands. And they were just like us, they were totally cool. I didn't really expect anything different but you know, you always read how they are, and this and that, but they were just cool guys. Big fans of music and totally cool, and if they weren't I would say it, you know haha! We all happened to be fans of Marduk anyway, I think they are a very intense band, and live they are fucking unbelievable, so it was definitely cool to do some shows with them. And maybe we will do some shows with them in the future, I hope so!

GORGUTS

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DARKTHRONE

Supremium Black Metal!

Uhh, Darkthrone is very soon out with another album. "Ravishing Grimness" is the title of this one, which promise to uphold the fantastic and magic Darkthrone tradition. On the 21st of June, Darkthrone entered the studio to record their new album, and Nocturno Culto who is now in charge of Darkthrone, informed us about the current stand in the Darkthrone World.

I think it will be more exiting now to go into studio than last time. It is just a feeling I have. Maybe it is because I have made most of the music, Fenriz has made one song, and also because I am interested in making it the way I want. It is a long time since me and Fenriz played together, now we will rehearse this coming weekend and I am totally sure that everything will work out good. We will use longer time on the mixing than we did on "Total Death", and we will be much more accurate than last time. Now we will get technicians who are better than the other guy who did "Total Death". He was okay, but now we will find a more distinctive main support during the recording and do the mix according to this. That is the goal, and it is this that I connect with the biggest interest, to get the proper sound.

"A lot of it is mirroring a sick mind almost. A lot of mental ravaging..."

You don't think it will be a bit difficult?

I'm not sure. Maybe, but I have expectations to achieve what we want, and as long as we get a solid and proper recording, then we will be more free in the mixing of the album. And now we have also started with the cover and design to the album, and I am very interested in seeing whether it turns out the way I want it too. I guess it doesn't completely, it will always be a bit different from what one picture in the mind.

Technologically speaking, how much technology will there be on the new album?

Very little! There will be some, but not a lot. There will be more than it was on "Total Death", because I have at least two elements that I will include. It is really just effects created by the music. There won't be any pompous synthparts.

What is the background for the albumtitle, "Ravishing Grimness"?

It was due to Fenriz's fabolous lyrics. I am very happy that he is writing all the lyrics, except from one. But the one he hasn't written is also very good, but he has really written completely genious lyrics. The first lyrics I got was called "Across the Vacuum" and "Ravishing Grimness", and when I read those lyrics it seemed really great, they were different from what one could be expecting from Fenriz, perhaps. Then I got several lyrics, "Lifeless" and "The Closeup Time". Then we have "The Beast" which is written by Aldrahn and Fog, and then we have "To the Death, Under the King". I have read these lyrics now and they just become really great when you have read them a couple of times, and you start to realize what might be going on inside his head. A lot of it is mirroring a sick mind almost. A lot of mental ravaging, really great lyrics.

Do you see that Fenriz could be more active musically speaking too?

I am not really sure what he is doing, but it would have been good. There is a lot surrounding this album, like we are using a lot of money on the studio, and almost for the first time we have a written contract with Moonfog. Then you look back at the good old days when we were recording at a tiny studio, and in that regard we do have more freedom to just come up with something. I hope that will happen again too, because I hardly think that we will stop. It might possibly last a while until the next album, but to officially say that it is over won't be done unless something extreme happens.

There's been some speculations about this, if this will be the last Darkthrone album!

It is difficult to say, but nothing here is broken up, and we will just take it as it comes.

Will the new album musically be Darkthrone as we always have known it to be?

I have difficulties judging my own music, but there are many different elements I would say. I won't call it a genre clean album, it goes across several things really. There will be some new tones, which you haven't heard from Darkthrone earlier, and it will shine through in several of the songs that they have the typical Darkthrone elements in them. Some of the riffs aren't typical Darkthrone. A lot of it is quite hard I would say, while other parts are more "En Vind av Sorg", melancholic things. I have difficulties to say something in particular about it, it is just what it is. Difficult to compare it with anything.

But do you think differently now when you make music than what you did in the past?

Definitely! I think the songs more thoroughly through, but that is what is so strong because earlier, during the "A Blaze in the Northern Sky" and "Under a Funeral Moon", then some music was made and I can't recall that I sat down and tried to polish things then. I can't remember that I sat down and polished the

songs on "Under a Funeral Moon" for instance. Well, polish might not be the correct term, but it is a different way of thinking the songs more through perhaps, and thinking about how it will turn out. When I have made this music during the Winter, I have been focusing on these recording days, that I have thought a lot about that things have to be good. I haven't stressed in any way, I have had fairly good time, and things have shaped itselves, and I get a lot of inspiration here, by living where I do. It is calm and quite majestic, and I get a good feeling of that.

You mentioned working on the cover, what ideas do you have around this?

It will be a professional cover. You have the choice, either you can do it clean necro style, but good, or you can use and utilize the technology that exist. We have really chosen the last alternative. It remains to be seen how it turn out, but it will be a very interesting cover I would perhaps dare to say. It will be a bit different, a bit more real and grotesque than what a lot of other drawings can be like. I have talked to Satyr whether my idea could be a theme for boycot, due to its nature, but it seemed like it wasn't. I don't know the limits for that, but we'll probably do it in a way so that it won't be a reason for boycot. Among many things there is a burnt human head, but it won't be what catch the eye immediately. It will be interesting to see how it turns out. For the booklet, we will use Fenriz's handwritten lyrics. So things will be a bit different than what it has been, but we feel that it will be okay, since we have been thinking things more through than ever before.

Among many things there is a burnt human head, but it won't be what catch the eye immediately.

Have you made the music to the lyrics or have you worked separately?

It's been mostly separate work, but I would also say it is a mix. I got the two first lyrics very early when I had finished one song and had started on the second. Then I started to think about them a little bit when I made the music as well.

"Us and Them", another really, really great Godflesh album. Profound darkness and bleak, distant music. If you haven't felt the call yet, we can really recommend Godflesh to all of you who are a little bit openminded when it comes to music and at the same time, if you feel attraction to really somber and dark music that is hiding pictures and mindscenarios, don't hesitate to check out their latest masterpiece of dark music. It is with great satisfaction to present this interview, answered by Justin Broadrick, who some of you might remember from the early days of Napalm Death.

GODFLESH

Godflesh

How does it feel to have the new album out?

Really, really good! I think it's been almost a couple of years since the last one, and it feels like in that time that we have grown and matured a couple of steps further. Every time a Godflesh album comes out, we always have no idea how people are going to receive it. We are always fascinated with criticism, but it doesn't affect us. Really, we make this music really selfishly, we really make it for ourselves anyway. It is fascinating to see what makes you happy musically, it's fascinating to see how people respond to that. It is so personal to make a record I think, and considering there is no outside ... you know, we make these records very self sufficiently. Like we produce it ourselves, we do absolutely everything 110 percent ourselves, it's fascinating to see how somebody receive something you've done, that has been so close to your heart and imagination.

"It could be an old Country and Western tune, it could be the darkest Metal track"

Do you find it exhausting to do everything yourself?

It is, yeah. Admittedly it is completely draining, and you become quite sensitive about it as well. When we release these records, we always feel like you've actually put pretty much a part of yourself into the World. I guess a lot of artists would feel like that, but I think because we do it ourselves, it's an exhausting, hypersensitive feeling about what you do. We are going through the whole record and then you go to the interviews, and you see a lot of work ahead. I feel stressed out now, and I'm going to be ultra stressed out in two months. But I think that sort of stress has a lot to do with our music anyway, we stress ourselves out, you know. It is definitely something that becomes a whole part of the Godflesh experience.

When your first album, "Streetcleaner", was released, I guess I was a bit too young and unexperienced to really get what you were doing. But you do think you have to be a bit older and a bit experienced to really get into what Godflesh is doing musically?

That's an interesting factor, I think there is some importance to that, definitely! It varies a lot, and sometimes I can't tell whether it's just how one is exposed to it, you know, and sometimes I think it gets down to ... I mean, the first time we went to America was with the "Streetcleaner" album, and it caused a lot of confrontation. Especially in Metal circles because it really seemed to sort people out, create a bit of confrontation in Metal because people couldn't really tell what it was or what we were, but they knew that we were really brutally heavy. But they also knew that we didn't follow any tradition or conservative idea of what Heavy Metal is, and I think it just causes confusion. I think that Godflesh is a difficult band, we are probably one of the most difficult Rock bands in the World really, because it causes this confusion. I think it is just absolutely confusing! In any genre, people do remain quite puritanic and elitist about what their music is and what they love, and we sort of defy all the purity of genres really, because we mix up so many things and also we aren't anything but Godflesh, and I think this is confusing, because people have always said to us like; "what are you?". People are desperate for an explanation, and I can't offer any explanation either! And I think for me, that is pretty much a reflection of the human condition anyway. We don't know what we are anyway, and I've got no idea what Godflesh is at all. It is what it is, it is just eternal entity, you know!

and us!

So it is always a new experience to make new songs then?

Yeah, totally! I mean, we do have our own disciplines, it's like we created our own formula and we almost did stick with it for a little too long for my liking. I think what I really like about this album is that we sort of have even ripped apart our own formula, and I think we have denied some of our own disciplines and tried to brake it down a bit, which has made a more exciting record. I have a tendency to try to confine Godflesh to its own formula, and I like its formula, but it almost died by its own creativity for a little while. The songs on "Love and Hate in Dub", even though I really love the album, I felt that it still didn't push far enough, and I felt like since this record with "Love and Hate in Dub" and "Us and Them", we have pushed its formulas a little further now, and I think we belong to a new level of sound really.

How many percent of Godflesh do you think belong to the Metal genre?

It's really hard to say! I mean, for me there has to be a metallic sound to Godflesh. There has to be a brutality which really has its foot in Heavy Metal, broadly speaking. But I could never put a figure on this whatsoever, but Metal has affected me as strong as, say, early Industrial music or Hip Hop or any genre that...for me, it's all about the bottom line, that it is something dark and brutal and extreme in its emotional content. For me, that is the bottom line with music, and that's it! I can hear anything, I don't discriminate at all. I only discriminate if I think it's shit, and that's it! I just like to me moved in an extremely emotional way, and a lot of the time it happens to be dark and brutal music. So if I hear anything in any genre that is basically heavy and has any of these factors, I'm there really! I'm a huge fan of music, it's not like I am totally selfobsessed, I buy records and I chase records, I still buy music as avidly as I did when I was a child really. I like extreme sadness, extreme darkness, brutality, all these sort of factors and things, and any music can have these qualities for me really. It could be an old Country and Western tune, ha, it could be the darkest Metal track, it could be the darkest Drum'n Bass.

When I think back some years, Earache was like a clean Metal label and when I thought about Entombed I also thought about Godflesh. But now as things have moved on, and Earache is more diverse, and the Metal genre is also more diverse in a way, it's still very difficult defining Godflesh to anything within Metal.

It's true! The late 90's have really become this new Metal thing really. There is a lot of trendy Metal now as well, and a lot of that, even though some of the music is good, I think there is too much emphasize on image and fashion. This is inevitable really, music has always been running in these sort of cycles I guess, and unfortunately fashion, as we all know, sell. And music sometimes is second to it. It is hard now, especially in the 90's, to put Godflesh anywhere. It's strange because Metal has become more diverse but in its diversity you have little pockets now I think.

In a way it has even become more limited I think!

Exactly, it's almost like it has become more limited! Because things have just gone into little brackets and you almost have to sit in one of these pidgeonholes now. It's like when Godflesh first existed and we were first in, let's say Kerrang! for instance, there was no trendy Metal then. We were seen as so alien, because you have a Godflesh interview next to Saxon or something, it's almost like I preferred it then. Because you knew where you stood with things. Now Godflesh has to be validated by something Industrial or some bullshit you know, and each section has just got ... here's like your Korn soundalike section and your Hip Hop Metal and the Black Metal and the

Death side, and really, it is becoming really conservative. As conservative as it was years ago. The power of Godflesh is feeling no afinity with anything anywhere, and this is how we feel about existence in general. We feel totally non-alligned with anything, and I never want to be a part of any club anyway. It is almost good that Godflesh can still be out on the preriffial you know. I want Godflesh to be seen as alien stuff, you know. It is almost intentional, Godflesh never set out to create its own genre or anything. I always wanted it to be viewed as an outsider, and we've managed to retain that status. And we are still alien music and this is still good for me.

Must be a great compliment for you when people really like your music, when it doesn't cling to a specific genre. It demands something from the listener then!

Exactly, because it is a challenge. And what we also recognize is that we will never be a big band for it. You will never see Godflesh in a stadium, and the good thing with this is that we resign to that. We don't make records with the ambition. I think a lot of the time with music, ambition gets in the way and I think people expire to be great demigods of ... they just want to be in a big position. They just want money, they want the stadium and fuck a lot of chicks, you know. But for us, all we care about is making good music. I've never wrote a song in my life thinking "I wonder if this will get me into a big position? I wonder if I can get into a stadium with this?". None of that shit is on my agenda at all.

But do you have to distance yourself from Godflesh in order to think that way sometimes?

Sometimes yeah! Sometimes it is almost like dehumanizing process, and sometimes it is trying to ignore everything that is going on as well. Godflesh is obviously still really in the Rock World of music, and sometimes I will ignore everything that is going on in the Rock World, you know. I just won't listen, and I don't hear a lot alike anyway, so I am quite outside of it anyway. Especially if it is really fashionable, I will intentionally keep away from it anyway.

The UK is looked upon as a rather conservative country, so was it difficult to get through with the music you did in the beginning?

Yeah, initially! Initially for Godflesh, it was a strange period in England when Godflesh came about, because we just had that whole wave of American Noise bands. Like in the mid 80's to late 80's, we had stuff like Swans, Big Black, and this was very popular in England, really ultra hyped up by the music press here. So stuff like Sonic Youth, Big Black, and I was in a band at that time called Head of David who existed on the same label as these bands in England, so I was a part of that wave really, in a sense. We were the only English band on the same label that carried this big American Noise explosion, and when the whole American Noise thing died a bit, which was pretty much around the time when things like Big Black split up, and Sonic Youth moved to a major label and stuff, that was when I left Head of David and formed Godflesh. So we were like at the backend of that Noise explosion, and it wasn't so hard for us to make a wave initially, because things like John Peal (I think-ed), which is very important on the underground here, gave Godflesh immense exposure immediately because I was in Napalm Death and Head of David, which was two bands John Peal really enjoyed. It was easy to have exposure, but people didn't swallow our music that quickly, like the general public didn't. The media did, but the public didn't! Because the first tour Godflesh ever did was supporting Napalm Death in 1988, it

was the end of 1988. Must have been the "From Enslavement to Oblitteration" tour, and at that moment people didn't get Godflesh at all, in England. At every show we played, people like moved away from the stage, they stood at the back of the room and at some shows they came up and spit at us you know. People were just like shouting "where's the drummer?", and "play faster!", and all this shit. In fact, it was brilliant because it caused such confrontation. You know, you had Napalm Death come in after and playing ten second songs and people going apeshit, moshing around. But people couldn't handle it when it was so slow, so heavy and so low-tuned. Imagewise, people couldn't tell what we were, so it was so confusing. And we had a drummachine but it was heavier than any drummer. The odd thing was, then we joined Earache, six months later we toured England and you could tell the same people that were spitting at you and shouting "speed up" the year before, were now down the front, stage-diving, you know! It was like an over-night success thing, suddenly all these people were told: "you can like this, man". It was almost comical!

Yeah, and I think if you had toured with Napalm Death today, things would have been totally different!

Totally different! We could almost tour with any Metal band now and people pretty much get what we do. We still have abuse, but this is part of Godflesh. We always have abuse when we support people, so it's good fun really!

You first released "Song of Love and Hate", and then later "Love and Hate in Dub", two different versions of the same album. What was the background for you wanting to do this?

As much as anything, it was for me ... I think in Rock music, songs are used extremely in an insular fashion. People write songs and that's it! They record it, they mix it, and it's done! And then if they want to remix it, the artists rarely have the vision themselves of what they want to achieve. So they go out and get the dance remix or whatever because some A&R man is saying that this is what you want to do, this is the 90's and you want to sell it to these people, which obviously sucks! What we wanted to do was just reinterpretate our own music, because I don't see a Rock song as the finished article. I think you can keep regurgitating the songs as much as you want, and still come up with many valid interpretations. I knew I could rip these songs to pieces and create something that was renewed but still genuine, and still honest, but had a completely different interpretation. I could have kept on doing this forever, I mean, I could have done fifty remixes of tracks from "Songs of Love and Hate", easily. I had to actually limit ourselves! I mean, I enjoy remix culture, but I enjoy it when it is done from the heart, and this is why we did it all ourselves. Because we have got our own vision and we listen to such a broad range of music anyway. If we want to reinterpretate something, Godflesh can do it itself. It doesn't need to get any other remixer into doing it. And I do enjoy this interpretation of songs, in most underground Dance cultures I see this happen all the time, but in Rock music I don't see it at all really.

And I also think the word "remix" has got somewhat of a bad aura in Metal, since when bands do a remix it's not that different from the original!

Exactly! And usually the band is incapable of doing it itself, and that makes it a bad remix as well. For example, when Laibach remixed Morbid Angel, now I like Morbid Angel and I don't disrespect them in any way, but when Laibach received the tapes from Morbid Angel, Morbid Angel said to Laibach "don't go too far!". And for me, that's bullshit! Because it's like, if you are going to get someone to remix you and you respect them as an artist, let them do exactly what they want. Strangely enough, I did enjoy the Laibach remix of Morbid Angel, because I like the song "God of Emptiness", but they could have went so much further, but the band didn't want them to. And I find this a really bizarre, conservative angle. In Metal, a lot of Metal artists really consider themselves to be cutting edge, and they think they go really far, whereas really they are only going as far as the guitarsolo. And

"Instead of the modern Black Metal, I'd rather listen to Celtic Frost"

really, things could really be pushed so much further.

Where do you see that Godflesh has its limits?

Like I am saying, it is a contradiction in terms because there has to be a formula and I think that's where Godflesh essentially has to make and write songs, and that is pretty much the barrier really. We have obviously done in the past a few pieces where we took, say for example the album "Pure", and "Pure II", I mean, that is obviously not even a song. That's just a piece of mood music, essentially! That defied limitations for sure. But then, if you speak to most Godflesh fans, they've never listened to that half all the way through, you know. People find it hard to listen to. This is the funny thing with Godflesh, it's still genuinely a band where we even challenge our most avid listener, you know. I have rarely talked to anyone who have liked the whole of one of our albums, which I find really fascinating! So obviously, we must still challenge. I think even if we think we have kept it safe, I don't think we ever do really because there is always people saying that "I don't like that song or this song", which is odd because you usually hear people talking about their favourite bands and that they like every single song on that album you know! This don't happen with us!

I think that many people within the Metal genre look upon Godflesh as a really big band that sells a lot of albums, and I don't think they know how wrong they are. I find Godflesh to be a lot more underground that what most Metal genres are.

Exactly, it is genuinely so! I do laugh at a lot of that because I do talk to people and they tell me, say for example some bands they claim to be ultra underground, yet they are playing shows ten times the size of what Godflesh can do, and they sell ten times the amount of records. And then you do realize that Godflesh is genuinely underground, and in some territories it is hard for us to even get a show. Germany has gotten worse for Godflesh over the years, and it is almost becoming hard for us to get a good headline show for us in Germany, and our sales get less and less in Germany. In fact, this album, Rock Hard magazine flatly refused to even review this album. They said it wasn't even Rock anymore, which I find so hilarious. But for me though, this doesn't upset me, it just empowers Godflesh, because I just think this is brilliant. And yet they are having some bands on the front of their magazine who they are claiming is so extreme and so underground, they are missing the real underground. Like you said, I think there is a common misunderstanding that Godflesh is a very, very big band, and a lot of people do seem to think that we are a big band. I think this is because a lot of bands like Godflesh as well. Like you got a lot of people in really big positions who are fans of our band. You've got like Kirk Hammett and people like this.

That must be a great compliment!

It is, and I've spent time with him in his house in San Francisco and he has come to our shows, and he is standing there next to about 300 people, and he is singing the words to me, you know what I mean! You just think, this is amazing! This is really mad, because Godflesh is nothing in comparison to something like Metallica. It is nothing at all. Even though we have these fans in high places, we still never get to a big audience, so it is a real contradiction in terms. I can, and just about do, survive from this, and because I make a

lot of the music as well. I haven't got to do anything else but music, so I can remain focused, you know. Which for me is important, because if I had to do anything else but music I couldn't do Godflesh really. But I am still in a fortunate position to just about be able to live from this.

Isn't it tempting to make something more commercial?

I am incapable of doing it! For me, it is all about passion, and if I do something I am not happy with, I hate it! I actively hate it! It makes me angry and I feel like I am trapped and I have to destroy it. I have no concept of what it is to do something that I don't like, and I completely seek pleasure in all forms, so it is like music has to give me immense pleasure and passion. I am just incapable of doing anything to sell records. I will constantly remain in this position really, I don't think the World will suddenly get Godflesh (laughs).

Do you pay attention to what is happening in the Metal scene these days?

Very little really. I know people who do and if they hear something they think I'll like, they'll play it to me. But I do hear very little, I hear moments of stuff, I might hear a band and I hear bits of their songs which I think are brilliant, but I find it very hard to hear anything in Metal with continuity, for me personally anymore. The great period of stuff I really enjoyed, Metalwise, was really the end of the 80's and 70's really. I'd rather pick up Slayer's "Reign in Blood" than I would the latest Slayer, you know what I mean! Instead of the modern Black or Metal or whatever, I'd still rather listen to Celtic Frost, and I still pick up my old Hellhammer Records. And the same with Hardcore or Punk stuff, I'd still rather pick up an old Discharge record. I'm a bit of an old-school character, and I haven't heard anyone who has matched Celtic Frost, personally. "To Megatherion" and albums like that, for me, I just don't hear them get matched. Destruction and "Infernal Overkill", fantastic album, the first Sodom album. What I liked about all that stuff was that it was fucked up as well. At the time it sounded gross, it was sick, and it was fucked up and the playing was bad. Technically it was inperfect, and I like all these factors. What I do like about the stuff in Black Metal is that the production is bad and I like this. I don't hear much that I like, but some bits. I don't like things being over-technical either, so if I hear a lot of Metal stuff that is too technical, it doesn't grab me.When I got into the underground of Death Metal and stuff, I liked its grossness, its sickness and the fact that it wasn't about virtuose guitarsolos. But the more it got into that area, the less I had any afinity with it. I never enjoyed that side of Metal. The only solos I can tolerate are the Tony Iommi solos from '71, '72, and that is it because that is quality.

Most Black Metal bands are trying to bring forth an evil and dark imagine in their music, which 95 percent are failing with today. Listening to your latest album, it is so much darker and holds a lot more magic than those who officially claim to be "evil".

It's nihilistic basically. It really is dark, and I do agree with you, sometimes when I see some Black Metal stuff and it is a bunch of nineteen year old kids with corpse paint, pretending to be little neo-Nazis, it is just hilarious. To me again, it just appears really conservative. If they could really feel it there is no need for any of the image, basically. It means nothing, it's a totally empty experience. I think genuinely Godflesh is one of the very few bands in the World that is full of pure darkness. Even when it sounds sad, it is still extremely dark. For us, we can't define, we just do what is natural. So for us, a lot of that blackness is just there anyway, it's just a reflection of what is every day under the surface. It's not like a grand masterplan, and the last thing we are, are Fascists as well. We actively hate Nazism, but we think our music reflects it. Because our music reflects all the brutality and darkness in the World, as far as we are concerned, and that is the point. Godflesh has no moral standpoint on this. Like "Streetcleaner" was an extremely

black album, because it dealt purely in an a-moral context, with mass-murderers. It was no morality involved, it was almost information. It was that cynical, like Godflesh took the role of the murderer in tunes like "Streetcleaner". But it had no pretentions, even if Godflesh is commonly misunderstood as being pretentious, this is just a mistake. For me it's just the magic of Godflesh anyway, magic is secrecy as we know, and Godflesh is full of secrets and the secrecy is written in our lyrics and in everything we do. We don't need to wear, a lot of our darkness as an image, it is obvious to people that we know a lot of what we are talking about. We might deal with a lot of things in magical occultism that people ... it's just life, this is just part of the earth. For Godflesh it is a really natural look at things for us, and I think essentially everything is fucked anyway, (laughs). This is the problem, that's why it is hard to articulate. Godflesh is like resignation, it's like every song deals with resigning yourself to the fact that it is the way it is, nature is nature, there is no utophia, there is no nothing. Nature will just churn and churn us all up at the end of the day anyway. We'll all be dust and mean nothing as time goes on. It is that resignation, yeah, and I think it is extremely naked in Godflesh. There is no conqueror attitude, that's a thing with the Black Metal darkness, to harken back to some sort of Viking times you know. This vision of might longhaired warriors with swords killing everyone, it's hilarious!

What most bands are trying to do is make a dark or evil album, without having the dark or evil spirit naturally within them?

Exactly, they press the dark button, they flick a switch and you've got the darkness.

It just becomes plastic music!

Exactly, and what it is basically, essentially it is just a lot of young impressionable Metal kids, seeing their heroes and wanting to be their heroes, isn't it really! This is how they end up reading all the wrong books and killing eachother. It's sad really as well, it is a very sad indication of the human condition again. It becomes like a Jim Jones thing, where they are all saying anti-christianity, but they're following Christian morals, all the way through. They are following a conservative ideology, and it is a total contradiction again. But for Godflesh, it is all contradiction anyway, because Godflesh is a contradiction in itself. Everything about us is contradiction. If we make a dark record, we don't know how we achieved it. It just happens, and again, for us it is just nature.

Your music is also very sexual.

Oh yeah! What there is, is an awful lot of lust, as much as anything, and basically the recognition of sex as one of the most powerful mediums of human communication, whether it be negative or positive. I think everything we have ever done is highly sexually charged. Sometimes it is the same as sex, I think. It is perfect fucking music, especially if you want an intense fuck, hahaha! It can be a fuck machine really, but it is probably when you feel intensely sexual. You know people say like, "oh, the Coctau Twins is fantastic when I am making love", but with Godflesh you fuck, I guess! That is probably the difference. Godflesh for me, when it hits the right level, it hits all the right primitive urges, and I think it is extremely basic. It gets down to what more basically how I see, and Godflesh sees, mankind being. Everything else, technology and all this bullshit is a lot of bullocks. Basically we are still the same cavemen we were years ago. We are still killing eachother, we are still raping eachother, we are still fucking eachother over. And we still got a need to screw, it's still a need for sex. Absolutely, all these basic needs are in Godflesh, totally. I recognize them all in myself, I see them and I feel them, all this has to come into the music. I see in Godflesh all the essential ingredients , like blood, cum, brainmasses, it's all the essentials. You see and hear and feel that stuff in the music. And that primitive feeling is just there and you can see it sometimes that the society can quite instantly return to this anyway. Sexuality is as important as the violence, the aggression and the ritualized side of Godflesh as well.

I did an interview with The Electric Hellfire Club a while back, and he told me that some of their songs were used by strippers during their performances. Would it be a compliment if some of your songs would be used with the same purpose?

It is quite funny that, because if we're on a tour in America, a lot of the people who tour with the band are American, and of course American culture is like strip bars, which obviously isn't in our side of Europe. It's so bizarre because so many people who work with the band go to these strip bars, and they stand there and talk with some strippers and they'll say "man, do you know Godflesh, I fucking love that music!". So that content, for some reason, do have that parallell, yeah. It would be fine my me, absolutely. Because Godflesh has to reach all these primitive urges, it makes sense, absolutely!

"I think everyone would get a lot of fruits by being left alone for a long time! Totally!"

Turning a bit back to your new album, "Us and Them", what does the title indicate?

For me again, as you are well aware of, Godflesh are having very loaded, fundamentalist statements really. And all of our titles are there for our listener to apply to their own vision of life in any way as well. But it is always bleak, obviously. "Us and Them" can be applied in so many different ways. For me, it is an album about confrontation anyway, as is Godflesh. It is also extremely reflective with the current war we've got going on. The World Wars have always been an obsession of mine anyway, absolutely fascinating and absolutely devastating to culture as well, anyway. For me, it just reflects again the human condition. I think people are empowered by the feeling of confrontation, and I think people are empowered by the feeling of there being an enemy. It gives you passion, it gives you power, and it is indicating that. It's got a comical side as well, it's like Godflesh versus the World as well, because we always feel so martyrialized and because we know we are never going to be a big band and we are so underground, that's the comical side. It says Godflesh versus everyone (laughs)! It is a title of resignation as well I think!

What's going on in your head when you don't think about music?

Strangely enough I think about music all the fucking time, I really do! If not, it's ... it's hard to explain really, music does do everything for me and I use it emotionally in every capacity. It is such a highly important focus for me, and because I spend literally all my time making music, really my art is my obsession. It's not only my hobby, it's my life. I am always doing something, if I'm not writing songs or whatever, I am sitting on the computer scolting sounds and going from there, it's just music. It is really hard to focus sometimes, it's all just music. I mean, I don't even read that much anymore or anything. I used to, but I don't much anymore. I feel like I have read enough, I got so fed up with just dogma, I really just live quite an isolated lifestyle where I don't really need the World and I live in an isolated part of the country, in the countryside. With the studio at the bottom of the house and I have totally detached from people. It is quite a chosen isolation really, but I am an extremely social character, so again it is a big contradiction (laughs)! But I am social with my friends really, and that's about it. I don't go out to make friends or anything, but I am an intensely social animal really. I thrive on socializing and I love it.

That's another thing I am very fascinated about when it comes to your albums, because I feel they have a very strong anti-social edge!

Oh, totally! And this is through the chosen isolation I think. It is feeling very much like the "Us and Them" thing again, getting back to that. Sometimes it feels like it is just me, my girlfriend and the members of the band, and a few other people against everyone else (laughs). Because you only get that enclosed,

isolated, everyone around you understands and feels what you are on about, and you all feel eachother and get it. But when you are going to the outside World you are feeling like an alien. I feel this every day, I feel this even when I just go out to my local little village, I feel like I have got so little in common with the outside World. It is easy to view everyone as these little sheeps, swallowing everything that comes their way, you know what I mean really! You just feel like an alien, like I just landed from another planet, and sometimes people are looking at me as if I have. And sometimes I wish I had, I wish I was one of these big aliens and you all would run away from me, and I could eat you all up (laughs)! I could gladly just isolate myself with the people I know, not see any other human being. That would be fine by me, because I am fed up with talking to people in the outside World and then you come to some aspects and you realize they are just another brick, you know. They are just another fucking conservative ... has no deeper understanding of anything at all. They are just another machine, another fucking toypuppy, and I just don't want to mix with these people. But you have to integrate yourself, but I just surround myself with the people I know and love, and that's it. And fuck the World apart from that, haha! You definitely get that from Godflesh, I mean, I am intensely more sociable than the other half of Godflesh. I mean, J.C. Green is the classic anti-social person. He recently, a year ago, isolated himself in the middle of Wales and he lived at the top of a mountain, by himself. Besides buying food for miles and miles away, he had to pretty much keep himself warm by chopping off trees and he would not see anyone for days. Days and days and days, and he got into some very odd mental states, and intentionally so. He went to try and find what he was into in terms of...he ended up discovering alchemy and stuff, and just getting right inside his head. But he has come back to the city again now, because he fucked his head up bad.

And it is funny you mention this, because again looking into Black Metal, when it was best and had all of its magic in the early 90's, people were really anti-social and they lived far apart from eachother, even though they were in the same band, they weren't living in the city, that's when they produced the best music with magic. It took some years, everybody was centralizing and moving to the big towns and I think the magic disappeared! They just got more accessible in all ways!

This is it, I agree totally with what you're saying! I mean, when we lived in the city we were still isolated, and because Birmingham, which is the city we come from, is such a shitty place, it's so bleak and so depressing, that environment was inspirational in itself. Now I'm actually in a very beautiful and rural place, but there is hardly any people, and that is just fantastic. Everyone else in Godflesh, I mean J.C. Green lives back in the city of Birmingham but that is sixty miles from me. And everyone else connected with Godflesh lives miles away from us as well. The social thing we have is very infrequent so we don't spend our time in eachothers pockets really. Still everyone is pretty isolated really, and I do think it is very important.

I think the brain produce more in this kind of state!

Totally, I really agree. People in the Rock World, and bands we have toured with have laughed at Godflesh because we are not Rock'n Roll! We are not out every night with the groupies, and we are not living through all that bullshit. It just doesn't come into our agenda you know. All that Rock'n Roll lifestyle to me is just total bullshit. I've met people in bands, I never mention names, but I've toured with them and met people in bands and you just think: "you're not here for the music!". They have no actual creativity at all, they are just here to fucking wank off literally, and there is nothing else going on in their heads whatsoever. I actively oppose that in music. I am just searching for their honesty and purity really, and I think there is a purity when you are more isolated.

"The only passion involved is what they are going to do with their cock at the end of the night"

And talking about Metal bands, to me it seems like the majority is just out touring to get away from their girlfriend and fuck some groupies, and get drunk! They don't care about playing good music and create some magic!

Yeah, people I've toured with, they stand on the stage, and the only passion involved is what they are going to do with their cock at the end of the night. They are playing the songs and staring at the audience and picking out women, and they are winking and going like "hey, come on back stage", you know! I couldn't even imagine what that is like, it's hard enough for me to even get on a stage, neither alone stand up there thinking I'm such a godlike person that I can pick up half the audience. It is absolutely hilarious! I find our music alienating, I rather repulse people than people fucking want to shag the band really. I find it really, really odd, and I find it odd that that is the only focus for these people. When a lot of these people record their albums, they go into the studio, put their parts down and leave! And then they leave it all to a producer and a mixer! I find this absolutely beyond. With Godflesh we do everything, we record, I'm the person setting up the microphone and the amp, I'm the person moving the faders up and down. Godflesh does everything, because we know what we want, it's a vision. It's like, if you can't do it yourself, I question why one will do it you know!

Even bands who apologize for the frontcover on their albums, because they didn't see anything before the album was out. They didn't see the layout or anything!

Unbelievable! And that happens all the time! I can not believe this stuff. It's like, if you don't have an artistic vision, then you're fucked really, I think! Obviously the World is full of all sorts, and people can do what they want, but that isn't the shit for me. I just can't get it. If you can't visualize your own music in an artistic context, I don't understand! It really makes me laugh, and some of the worst covers in the World are in Metal. We do get some of the worst covers in Metal really, pure comedy! But you also get some extremely strong ones.

But it seems like most are just bad clichés!

Yeah, and again what you say, the band had no idea, they just get in some artist and they are like "yeah, that's great!". And they get the producer and say to the producer "how should we write our songs", you know! And it's every level. Every level is taken care of, they are like children these bands! They are like naive little kids without any concept of anything besides how to play their instrument.

Doesn't matter how their music sounds as long as a well known producer has produced it!

Look at the whole trendy Metal thing! You got your Andy Wallace, Rozz Robinson (I think – ed), just all the right names, coming from the right part of California, wear a baggy pear of pants. Fantastic, but where is the substance? It's just hilarious, where is the attitude? It's like when I hear a heavy, brutal band, I'm hoping they're saying something about everything as well. And the problem with a lot of this trendy California Metal is, it's all angst written. It's all about being a naive little kid, and at the end of the day it's just music for sixteen year olds who will be working in an office within four, five years. And they'll be back to their families and their clan, it means nothing really. It's just about them getting some hormones off their chest, basically (laughs)! It's as simple as that, it doesn't run any deeper, and it will all be dead. The great thing is that Godflesh will still exist. When all this passes by, Godflesh will still be there. And when Saxon reform, and long hair and spandex comes back, Godflesh will still be there!

You create very great timeless music I think!

And it will go on! I think Godflesh will always exist, it will be one of these things and it will never sound old, and it will never integrate. It will still sit on its own for years and years to come. I could just say that fashion will come and go, but Godflesh will still exist.

What I really think is great about good music, as

with Godflesh, is that when I listen to it, I get pictures in my head. I think that classifies whether the music is really good or not! What kind of pictures do you get from making the music?

A lot of the times, especially with mixing it and stuff, and when we are trying to visualize what this could actually be, it's so surreal. I actually get very, very surreal visuals from Godflesh! And there is a lot of visuals that have inspired Godflesh from movies as well. There is a lot of movies I could mention, and there are certain parts and sequenzes of those movies that are Godflesh to me, and they have inspired the music. That's probably closer to the visuals I get myself. That will probably be more explanatory in context to the interview. Like for instance the movie "The Devils", by Ken Russel (I think – ed). Try and see that movie. It was made in like '75 and features like Oliver Reed. This movie is like an extremely melo-dramatic examination of England in the 15th, 16th hundreds, and it's all about witch-burning. It's about witchtrails and basically an extremely realistic reflection of how that stuff worked in England at the time. Just the way about a man could turn around and because he is bored of his wife, he could just claim she is a witch and that's his way of getting rid of her. Obviously this happened Worldwide, and it is just the most brilliant reflection and vision of that period. There are moments in that movie that are pure Godflesh. Another big Godflesh movie is the "Texas Chainsaw Massacre". I saw that first when I was ten years old and I shouldn't have seen that really, because obviously I was ten years old, but it affected my whole life. Obviously because I was too young, but it affected my whole life anyway, I think it is one of the best Horror movies ever made. Nothing touches it! There are parts from that that are pure Godflesh, and obviously it is an extremely hateful and violent movie. It captures the surrealism of violence I think, it captures that there is no reality in violence or anything. Again that's Godflesh! I could be here for an hour telling you about movies, there's hundreds of movies. And these movies have inspired Godflesh, and sometimes when I make certain tunes, I want to see a part of that movie in my head. "Erazorhead" by David Lynch, that's another big Godflesh movie! There's hundreds!

What's going to happen with Godflesh in the near future now?

Just coming up for Godflesh is liveshows, and America probably. And we are going to do "Us and Them in dub", there is going to be a dub counterpart to this like there was. And it will go much, much further than "Love and Hate in Dub".

Great! Have you started working on it yet?

I've got ideas but we can't do anything just purely because of the fact that we are about to do some shows. It will be a really exciting record, it will take the whole of "Us and Them" even further! We are going to take a lot of risks with that, it will really be far! It will go as far as I can possible take the imagination at the moment. But that's the future really.

And finally then, just wondering what your best memory was from the days with Napalm Death?

My best memory from Napalm Death is just the venue that we played every week. Because, before we made "Scum", we played this pub called "The Mermaid", and we played it probably every weekend for about one year (laughs)! We started off playing in front of ten people and when we finished there, we ended up playing in front of like 400 hundred or something. It just built up and up and up. I was sixteen years old, so we were kids. The whole of that period was fun, it really was. It was very, very good fun and it was very stress-ful and insane as well. We were so young and we were just Punk kids you know, so there was a lot of fighting and stupidity, but it was all fun. It was funny, because we were making some of the most fastest songs ever, and when you're doing that when you are sixteen years old, it makes you laugh as well. The whole days were very good fun. I got the deal for "Scum", said "aye" and left the band, that was the way it worked. Only three months later they became a proper big band (laughs)! When I left Napalm Death it was nothing. We just got that little audience at this pub in Birmingham, then worked it up to 400 people, and we couldn't do anything else and we couldn't play anywhere else, and I happened to sell "Scum" to Earache. And Earache was a Punk label you know. They had only released one record and that was the Heresy "Concrete Sucks" record. I sold it to Digby and left the band, and joined Head of David, and that was it. So it was an odd time!

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Europe 1999. The Third World War has begun. The holocaust is at hand. The legions of WAR gather to prepare the final attack upon the weak masses and the Christian scumdogs. With maximum killing powers and full forces, the Death Squadrons approach the U.S. west coast. With the intent of total destruction, the target is set on the coast of California. Victory is at hand. With the first bombraids quickly striking the chosen goal, the mission is complete. As the U.S. lies in ruins, the Death Squads of War return to their headquarters in native Europe. With the scumdogs defeated, the armies of Death have once again proven their strength and undefeatability in War.

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WAR/Hellspawn

Official Squadron Of Death

Dødheimsgard broke the traditional barrier, much to the surprise of all of us who expected a "Satanic Art" part two! Not that it would have been a bad thing, that's for sure, but "666 International" really brought the unexpected aura of Black Metal, or whatever we want to call it, yet another step into glorifying great musical landscapes. A really brave move from a brave band, it would have been so much easier just to use repetition and tradition as a lazy flying carpet. In honour of the magnificent, surprising and extreme album that Dødheimsgard released some months ago, we gave Mr. Fixit a call to discuss both this and that. And before we transport the microphone a few weeks back in time, when this interview was done, we would like to start this with two e-mail messages the band got after returning from their tour with Dimmu Borgir: "Fuck off, Nazi Punks!" and "Fuck off, Nigger Lovers"!

DØDHEIMSGARD

666 Inte

I think it came as a small surprise for most of your fans this rather huge musical development you have shown on "666 International"!

We had decided already from the beginning not to repeat ourselves. The way I see it, if we had continued where we started, which is more Darkthrone inspired albums, then we wouldn't only have bored the public who were listening to us, but we would also have been extremely bored ourselves by making the same type of music. The first albums we have made represent that division within Black Metal as good as we could represent it then, and we are still satisfied with it today, so why go back to that! We are inspired by the same bands as we were back then, but we have gotten some new musical impulses as well. We have been more inspired by music on a general level, now it isn't that much that we are inspired by this or that band, specifically.

Is it also the same way of thinking music, as it was in the past?

I have never thought so much music really, how I want the songs structured or how long I want the songs to be, et cetera. It is more just to sit down and make music, and then you come to a point where you are going to the rehearsal place to rehearse the material, and you rehearse it and then you go in the studio, and things turn out completely different! Almost all the songs on the new album had about 90 percent blastbeats when we were rehearsing for the album, and now it is perhaps something like 10 percent blastbeats on the album! I think we started to think about the wrapping for the music very much more, when it was about time to wrap it in, when we were in the studio.

Your musical development, is this something the band as a whole is accustomed to?

I think so. Aldrahn was a bit bored by Black Metal a while back and said like "hehe, can't we play some more like Rammstein..." (laughs), but it wasn't something I took into consideration that

rnational

seriously, but it prooves that he wanted to have different musical directives. And I went to some meetings, maybe not that formal, but had some meetings with the producer where we discussed a bit about how we wanted this to sound, regarding wrapping and sound. And he also came to some of our rehearsals, but I would anyway dare to claim that 75 percent of the outcome of the product has happened relatively spontaneous in the studio. It is nothing we have sat down and thought out for a very long time. I enjoy a good surprise, and I am positively surprised by seeing and hearing what we managed to do in the studio. And since it isn't thought out that much, I think that is what makes it so genuine. Many things that have been thought out, can be thought over way too much, to say it like that. And for me personally, it is very important not to think over things too much before I would represent it, because then I would be extremely exhausted by the whole process. It was different components. The image was something we developed a long time before we went to the studio to record this album. As you know, we had this image a long time before this album was on its way, and then we recorded the album and we have Aldrahn's lyrics that varies in time, and which originally wasn't supposed to be for this record. Because he had older lyrics which he really should have used, but everything just worked together so good anyway. At least the music is within this genre a bit trailbreaking, together with both the lyrics and the image. There is just three components that prooved to work together in a favourable way.

You have used a guy called Ginger God, who is a quite known person within Norway from Subgud. How did you get in contact with him?

It was due to a bad working moral! We started with a guy called Tore from Endless, who was our drumboss, to say it like that, atleast when it came to the technological parts. He was so overworked and exhausted that he really needed a break, and still he continued to make appointments with me, which he didn't manage to keep. And I got really fed up, and asked our producer to talk to him, because I

"The image was something we developed a long time before we went to the studio to record this album."

was afraid that I would talk with my boots or my fists or something. I probably used twenty thousand krones with no purpose to travel back and forth, buy food, find a place to stay for the night and checking into hotels and so on, which was a totally unnecessary affair. He said that he would get a grip so to speak, and he scheduled a whole week for us to work day and night together, and the first day of the week he couldn't, because he had to work with Arcturus! Then it was stop with that, and I talked with our producer again, Bjørn Boge, and he has been involved in the music business for more or less twenty years, and he knew quite a few people. So he suggested Ginger God from Subgud, and I had a meeting with him, and it seemed to work out really well. He had an enormous discipline and working moral.

There were no complications working with him, since he is normally doing something very different?

No, absolutely not! He came to the studio and listened to us when we rehearsed, and the only thing he needed was a couple of catchwords for every new song he was going to work on. You have half of the job done since Czral had already recorded the drums. And he got a CD with guitars on, so that he knew the different tones and how many rhythms and how many times. The theoretical and logical work was already completed, the only thing he needed to contribute with was creativity. And it prooved that he had a lot of it, so he just needed three or four catchwords, and then he knew exactly what he was going to do. I think he is a person that takes a lot of joy in what he is doing, and who manage to separate what he is doing for himself, and what he does for other people. But I look upon today as, what can I say, a hybrid or half a member of the band, because he has contributed as much as he has done.

"666 International", what is the background for the albumtitle?

The background is quite trivial! The basic thing is that we didn't agree about the title of the album at all, and then I made a list of possible alternatives, and all the members thought that 666 International was good. But the way I think about it is not a cartoon, film or comic, but let's call it a company. And I thought that since Moonfog represent a new start for us, and we knew that we were going on this tour and so on, we just got international. Meant in a little humorous way in a way, but it is also an original title, and a title I think you will notice when you see it in the store.

Looking into your cover, what was the idea around this?

From my side, when I planned the design, the catchwords I sent over to the man who did the job, was that it should be a lot more, not that I am dissatisfied with the design, I think it is really good, but that it should be a lot more pictures of us incorporated in the whole design. But there wasn't that many pictures taken of us, since the photographer had such little time, so the cover should represent a relatively big contrast to the rest of the booklet, which should be filled with quite some organisms in different positions and makeup. That was what it should represent, but right mow it is just a really great cover, which also gives you a guidance to what the CD contain musically speaking. It would of course have been very rich in contrast, but also wrong, to have the whole band pose with long hair and corpsepaint, and have that kind of music which is on the CD. It wouldn't be components that would have fitted as good as the three components we talked about earlier.

Your logo is also changed. Is it a natural development in the whole process?

Yeah, but it isn't something we took part in so much, one could say! What I knew was that I wanted a new logo. I see nothing wrong with making a new logo for each product, as long as the old logo doesn't fit into the other graphical design. I think it is a lot more correct to make the logo according to the other design, rather than base the whole design according to the logo. It is the task of the graphic designer, that he managed to create a logo that fitted into the other design. We are very satisfied with the logo.

Have you also been leaning towards changing the name of the band as well?

We never thought about changing the name, but we thought about moderating it a bit. Calling it DHG instead, since every country have their specific way of pronouncing these three letters, and then again something international. But I think this is something we will consider in the future as well.

I would also like to turn back to your visual presence on the CD. Is it each member of the group that has decided his own makeup...

It has not been something collective at all. But when Aldrahn and I lived in Oslo, we did talk a bit about it, so it is connected with that as well, with the things we have experienced since last time. But each member of the band have shaped their own role personally. My catchwords to it was cartoon. I have been a huge cartoon fan, I am not anymore, but when I was younger my favourites were of course the X-Men and the Fantastic Four and such, and I enjoyed in a way the idea, that we were supposed to look like superheroes, in a little decadent and dirty way. And just as music is a base of communication you enjoy listening to over and over again, then we are also presenting a picture that people might find interesting to look at more than one time. And not look at the picture and say "that picture looks like the picture Fenriz used on "A Blaze in the Northern Sky"". It is about finding an identity, but I would say that no identity is permanent. We have tried to do something new every time, and we will continue with that.

But if I have understood things correctly, you didn't use this makeup through the whole tour!

It was a bit back and forth. We had to do things depending on where we would play. And I thought it was embarrassing when Richard Peach (the tourmanager) came in to us and said that we only got fifteen minutes to play. I just thought why would we put on the makeup for an hour when we would only be allowed fifteen minutes playingtime. So we moderated it, and it depended on where we were playing. To be a bit trivial, I think that the Norwegian audience, even though they are damned boring and static, they appreciate more the absurd, and that people take some risks, and they aren't as conservative as they are in Germany, for example. In Germany, they relate this immediately to something that doesn't have anything to do with Metal, and that is completely wrong. We have never stopped being a Metal band, even though we have incorporated other elements. Noone have said that Metal cannot contain electronics. That would only have been banal and stagnating.

What kind of response did you get on your visual aspect on the tour!

Both good and bad! It was always individuals who hailed us, and always the collective who had something negative to say. And generally speaking, commercially it is rather the other way around of how it should have worked. But this is quite an individual image, to say it like that, so you understand very well why it works that way. But some places were better than others. Germany was a total disaster, I would also go as far as to say it was a fiasco. But Poland, for one reason or another, was really great playing. The audience there was completely insane. They didn't care whether it was sound or garbage that came from the loudspeakers!

But did you suffer due to really bad sound and lack of soundcheck?

I think we had eight soundchecks during our fourtytwo gigs! As I have said in quite a few interviews on the road as well, I experienced that a support band is only brought on the tour so that the main attraction will look and

"Germany was a total disaster, I would also go as far as to say it was a fiasco."

sound a lot more delicate. And since we are such a ambulatory band musically, I don't think it gives us or the label who has payed for us on the tour much justice.

And not all the people are coming just to see the headlining band either!

No, even in Germany quite a few people came to us and told us, that they only came to the show to see us, and then we just played for fifteen minutes. Like that would be our mistake! The artist always take the blaim, they always forget all the "big" men who are responsible for all the "big" arrangements. People seem to forget that we were only on the tour as a support band, that we had nothing to say. The sound is an essential ingredient in making the band good or bad. You can think like this, if we have good sound and make a really freaked out show, then it will look exciting and special, but if we have really shitty sound and do exactly the same, then it just looks lame. In many cases, the sound could be the sole difference between good and bad. That is so nice with interviews like this, that we can actually say that it isn't our mistake. And when we come back we know we will manage to do things a lot better than what we did this time around!

Some people seemed to complain that you didn't play much of the old material on the tour?

Well, we changed that after about one third of the tour. And since we never got a sound-check, we could just give up on the mini-disc, and then Apollyon took his place behind the drums, and after that we played only one new track. But you are not able to play many songs from any record when you only have between fifteen and thirty minutes playing-time. Many people were not satisfied by the fact that we didn't play any songs from "Kronet til Konge". I was really interested in doing that, but it was also just me who could play the songs. Aldrahn didn't remember the lyrics, so it turned out the way it did. We started to play some of the older songs after about one third of the tour, and not to gain a lot of success by doing that, but trying to make things work despite the bad circumstances during the tour.

There were a lot of negative aspects with this tour, but what positive experiences have you made?

It must be the experience in itself! I don't personally know many bands that have been on a tour like the one we have. And this is also our first tour, and that the first tour last for one and a half month is quite extreme really. We got a lot of the crap and a lot of the positive sides, and we have experienced how we want things next time. And it is also better to demand more, because you always get less. Just like the audience expect us to do a really good job, I expected in the same way that those who arranged it all, would do all they could for us, and that is not something I will do the next time.

The lyrical side of the album, along with the songtitles, stand out as something original and untypical. Even though you haven't written these lyrics, what can you tell about them?

I can't tell you much about the lyrics, more about the person that has written them. I know that Aldrahn is a person that is carrying quite a lot in his head, and I am not thinking intellectually speaking, I think about wordshit, just a lot of things, both light and heavy. And in lack of being good at express himself verbally, he takes the pen and paper and write it down. There is a very long red thread between all the lyrics, I am of the opinion that

"A lot of the fact that this album is genre-schizophrenic is due to the production..."

each and every lyric could be one and the same song, because they go from one thing to the other all the time. There is no direct connection, and the artist have also given the listener and reader a very big freedom in interpretating it for themselves. It is like reading a very young and unexperienced and dyslectic William Burroghs. And William Burroghs is one of my favourite authors, and also Magic Logic, so it suits me perfect. What I could put down a bit is the technical accomplishments. I sat for many hours, cleaning the lyrics for writing mistakes and gramatical errors, that could have been more worked out. But the content is something I am not criticising, because what Aldrahn stands for is genuine. Again not intellectually or verbally, but it is just Aldrahn's personality in a lyrical form. I think about fifty percent is something you just have to take as it is written, and the rest of it is just something you have to read in between the lines. It is a person that isn't easily able to express himself, and it would be unbelievably trivial and boring to express a shovel as a shovel all the time, to say it like that. Therefore you find ways of making trivial things a bit more exciting, and instead of writing what you are thinking about, I think that Aldrahn is a lot better at exactly writing what he is thinking. So that the thought doesn't come overworked, but straight from the head and heart down on paper.

How does Dødheimsgard work. Is it each member by himself or a cooperation between all of you?

I am not in favour of cooperation when it comes to single things. I am more in favour of cooperation on a whole basis. I am extremely sensible when it comes to what is mine and what is someone elses. I am not greedy, I share the royalties equally with the whole band, even though I have made all the songs on the CD, in that essence it doesn't matter to me. But what is essential for me is that I want to make all the songs, that is my role. I have discussed this with Aldrahn and he want to, and will write all the lyrics. As I said to him, bringing forth an example, what if I came up with a lot of lyrics to the band, that is to cross the line. The way I look upon it, since me and Aldrahn started this, we have everything to say about how things are going to work. And all those who have been recruited have been recruited for a task, and it is this task they are going to do, and not make it more difficult for the others to do their tasks by discussing. That is the worst that can happen. We had a bunch of discussions when we were in the studio, and I am really tired of that. One who doesn't do that much in the band, but who I feel is contributing much by just being there is Apollyon. If he quits, then it can just be me and Aldrahn left. In many ways the glue in the band, but each and everyone have their task in the band. Magic Logic was recruited to play synth and take care of some of the interviews, and that is what he is doing and shall do. And Czral was recruited to play some guitar and some drums, and he is doing that. And Apollyon will get his tasks after a while, not that we have a line of notes with todays tasks, but Apollyon is playing some bass and some drums and a little guitar. I also played some bass on the album, apart from playing guitar, and put on some backing vocals, but my general task is being the spokesperson for the band, take care of all the practical stuff and make the songs.

Isn't it difficult for the three others not to provide the band with material?

Me and Czral have Ved Buens Ende, and we still make music together, and we will release some music together, so he gets his creativity more there. I know that Dødheimsgard isn't particularly important for him in the way that this is a place he is very creative, but it is a way for him to become a better musician, and also to work together with people he like very much. I know that Magic Logic feel that it is very heavy that he cannot contribute more, and we have discussed that many times in the past. And Apollyon made one song for Dødheimsgard, on "Monumental Possession", and that was no problem. If people have a theme or a riff, that is okay, but when people come with whole songs and then I come with whole songs, then it becomes way too divided. It is okay that "666 International" is a very genre-schizophrenic album, but despite this, it has a read thread due to it being this genre-schizophrenic. A lot of the fact that this album is genre-schizophrenic is due to the production, and not really the themes, but rather how we have choosen to represent the themes in the soundpicture. I am more interested in us cooperating about the whole part and that each member gets their task and do them, so that we can avoid that many discussions.

But do you also feel that you have found a red thread musically speaking also for the future of Dødheimsgard?

At least elements of it! We will be cooperating with the producer Bjørn Boge again and Ginger God, that is for sure. I will be here and Aldrahn will be here, and hopefully also Apollyon. And I am not certain about the rest, but I am not sure about what they are thinking. I know that Czral has got a lot to do and Magic Logic has quite a bit to do as well. And since so many of the same persons will be taking care of the next product as well, then there will be a small red thread between this one and the next production. I think the themes and the structure of the songs will be different, while the wrapping and the soundpicture hopefully will be a lot better. It is difficult to say! I have made three new songs for the next album, and I hope to reach fifteen. That itself is a change, since if we will have fifteen songs it will be short ones. On this album we have six songs, and they are fairly long all of them. The structure and themes will be a bit different.

There were some parts that were cut off from the album, have these parts been thrown away or have you kept them for further development?

There are bits and themes, and we were going to put all this together and since we had extremely much music and had rehearsed the material very little, we didn't know what would work out or not. Since we played it in parts, it made it easy to pick out the things that didn't work out that well from the parts that did work good. Some parts weren't recorded at all, some old themes from when we did "Monumental Possession". It isn't Thrash Metal, but I will use this on the next album. But the rest I have thrown away! Maybe it is half a song that was thrown away, not more.

Something we have heard and seen quite a bit of lately is re-recordings and remixes of older songs. Is this something that have been on your mind?

In a way! I have thought very much about taking "Monumental Possession" and "Kronet til Konge" each by themselves, and take the whole album, and not each song, take the riffs and themes I like and re-arrange, put together and make songs from that. So that it won't be a song from "Kronet til Konge" or "Monumental Possession", but a "Kronet til Konge" or a "Monumental Possession" song. Which represent the album, in a new wrapping. I think that could have been interesting to try out. It is not something I have started working on since I don't want to release it on a record, but a compilation album would have been fine. It can be done rather soon since it is only one song, and if we have three or four days to make this song, and we record it all in two days and have two days for the production and one day for the mix, then we really have the time we need.

What thoughts do you have about the future of Dødheimsgard now?

Difficult to answer! I can tell you that Aldrahn is going to school in Ålesund (a Norwegian town far away from the rest of the band – ed) this Autumn, but it is only for half a year. I work and make new songs, and what is

important for me to finish before he returns is to have a new album ready, hopefully also recorded, so that he can do what he is doing. The album we have released now is a cabaret album, and if we would represent this live one more time it would have to be extremely worked over before I would be satisfied. And that does of course cost a lot of time and money, both from our side and the label. It is like recording a video, what song would we choose from this album! A song lasting ten minutes would cost a considerable amount of money to record, and the negative aspect would be that almost no TV channels or programs would have cared to play a song lasting ten minutes. When we are releasing the next album, and hopefully go on tour again, then I will only include two or three songs from "666 International".

Most bands would have many another "Monumental Possession" album, instead of a "666 International" album. So at the end, I would just like to ask what the basic reason is why you didn't do just that, apart from you having been bored? Why would it have bored you?

I can say it like this, as an example, take Darkthrone, and I don't think that is decisive but it has contributed a bit. It's like, they have many, in a way, similar albums when it comes to the musical concept. Okay that you have such catchwords like "Darkthrone just gets uglier and uglier through the years", but on the other side you have also felt a lot less enthusiasm to the project, even though both of them who was very active members at those days still are active today as well. But I am not saying that the music is boring them, but they have done it so many times that perhaps they don't find it as important to renew themselves each year, and release a new album each year. Like, "now we have to come on to the market again so that we can surprise them again!" I can easily imagine that they thought in that way earlier, at least in between the first and the second album, that they were really enthusiastic to release "A Blaze in the Northern Sky" because it was something new compared to what they had done earlier. But I don't think this is decisive because they are lazy today, so to speak. It is also on very personal terms I am talking when I say that we would have been bored. I know that both me and Aldrahn, and also Magic Logic, have a wide musical taste and want to explore that and see what we can do with that. Not only within Black Metal, even though we have never stopped being a Black Metal band. If you enjoyed "Monumental Possession", then you can just listen to it one more time, there is no reason for us to release an album that is entirely similar, but only worse since it wasn't released first.

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sex & satan

The second chapter of Sex & Satan is hereby opened, and with last issue's miserable opening, we are pleased that this time everything seem to have worked according to our eyes. It was a rather unfortunate experience to see the photopresentation of our model and hostess in the last issue , caused by a major layout and scanning failure. The only thing we can do is apologise to the model and the photographer, as the result didn't do any of them justice. With all this in mind, we do understand that the lack of clarity from our side created some confusion about our purpose with this. Sex & Satan are simply the two driving inspiration sources to this section, both from the visual, and symbolic, side, and it goes hand in hand with the philosophy behind Nordic Vision. We don't feel it has to be obvious though.

Everything that is black doesn't have to be black the first time you look at it, and everything that is sexual doesn't have to be as obvious that it gets boring. At the same time, this is your section. You decide how the models should look like, in what surroundings and how they should pose. We do hope that this invitation from us could bring forth tasteful, elegant pictures, perhaps with blasphemious and sinful undertones in your mind, or maybe something totally different. It's all up to you! Sex & Satan is everywhere, we have no limits and encourage you to break down yours. We have the resources, and we hope you have the interest in making this something that will move the creation of dark minds further, and not repeat what we have all seen too many times by now.

LIPSTICK COMMUNICATION

Diva Demona.
I saw your recent cover on "Nordic Vision" and I think this is a cool contribution, keep it up! Would be great if you could shock me in pink latex.

S.V. Holland

Hello S.V.
I liked your idea about shocking you in pink latex. That wish I hope came through! Thanks for writing! D.D.

Hello Diva!
I have one picture in mind I would like to see you in. A human version of a Black Widow. You rule!

Tex Silver. N.V.

Okay! D.D.

Hi, Diva Demona!
My name is Brad and I am reading the awesome Nordic Vision magazine regularly. I would like to take this opportunity to give you some applause for your new initiative in the magazine. I think it is great to see something new in a magazine that is already very, very good. I see some potential in the idea of "Sex and Satan", which I think is sadly lacking from its debut. The layout of the pages literally sucked and didn't live up to the standard I think you are capable of giving these pages. I loved the cover though, and was therefore disappointed to see that your pages inside the magazine seemed to be put together in an awful rush. Now to the pictures, and I have the cover in mind when I say I think you are a very beautiful girl. Real Satanism is not all about being as scary, ugly and provocative as you can be, but also about beauty, style, identity and especially the undeniable mysterious darkness. The dark side of a human being can be frightening and ugly but for the most part it contains an underlying greatness, as is the case with our light side, which possess both beauty and ugliness. I would not want to see you presented as a slut from hell (pardon my French), but something that is on a higher level and something that gives you and your looks the qualities I am certain is there. I have a few suggestions I think will do you justice. I would like to see you innocent with hidden seductiveness, or as a Goddess in a beautiful, elegant but at the same time sinful way. Do try posing as a mermaid from hell and try to turn the picture into art. I would like to see seductiveness in the pictures too, not just blatant sexuality, which have been seen so many times before. You are one hell of a babe though. I am looking forward tothe next edition of "Sex and Satan" and thumbs up and keep up the good work on Nordic Vision.

Brad. USA

Hello Brad! About your criticism, I can only agree, nothing more to say about that! I chose one of your suggestions, and I hope I interpretated it to your satisfaction. About that mermaid thing, or for that matter Goddess idea, maybe I'll do that some other time. You never know! Thank you for a nice letter! D.D.

Nordic Vision have recieved a letter that I find relevant to be answered, but I will let Melankol answer, as the letter is more directed to him.

Hi Nordic Vision team.
I'm a girl from Barcelona. I always buy your magazine because I think it's (or was) one of the best Black Metal magazines. But the true reason of my letter is respect photos of Diva Demona ... oh, she's a really beautiful girl. That's nice, what's the matter? There are a lot of girls that listen to Black Metal and read metal magazines then ... Why don't you show photos of handsome and strong boys in the magazine? I know the reason, you're simply a male. It's really pathetic having to see things like this. I suppose you do this for selling more, you want that magazine was bought also by perverted old men, or are you the perverted old men? You're becoming like the typical porno yankees magazines. It's really nasty and a pity.

A dissapointed person

Actually, when you complain about us not showing pictures of handsome and strong boys in the magazine, you make me feel as if the only photos we have showed are of old cars, ice-creams, tennis shoes and lipstick. I am actually sure that when we have done interviews with Immortal, we have also showed pictures of guys, the same with all the other interviews we have done! Haven't you seen that 99 percent of the pictures we have had in Nordic Vision since the start have been of "handsome and strong boys"? If you would like you see yet another picture of a guy, also in Sex & Satan, then just send us a nice suggestion and we might do it! It is not more difficult! I am not making this section to sell more magazines actually, but I am bored, and I want something nice to look at and create. If you think it is really pathetic having to see some pictures of a girl in the last issue, how do you think all our male readers must feel after years and years the only thing they have seen are pictures of guys playing in Immortal, Satyricon, Emperor and so on. Poor guys! If you think this is a porno yankee magazine, I suppose you consider Playboy as a hard porno mag? But I hope to find a new letter from you pretty soon, with some perspectives and also a suggestion for a guy to pose in Sex & Satan!

Your friend, Melankol X

Thanks for the response I have gotten, both the good and the bad. I hope the results are for your amusement and entertainment. In the next issue I will present for you another model you can transform in your imaginations. Once again I will remind you that it is for you to create these pages. Make use of your opportunity to see your desires visualized, then I believe we can have a great time and create some magical and exciting pages together. This time there will be no datelimit for letters, all suggestions can be used for other models later on, or maybe for me again. So just write me any time you want, right!
See you next time!

Love Diva Demona

Write to Nordic Vision c/o Diva Demona. Photograpies by Alf Börjesson. Styling, makeup and illustration by Diva Demona, with styling assistance by M.S. Myrstad and A.C. Rihm. Clothing supplied by Plasmatics, Oslo. Reproduction strictly forbidden.

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SAG IX

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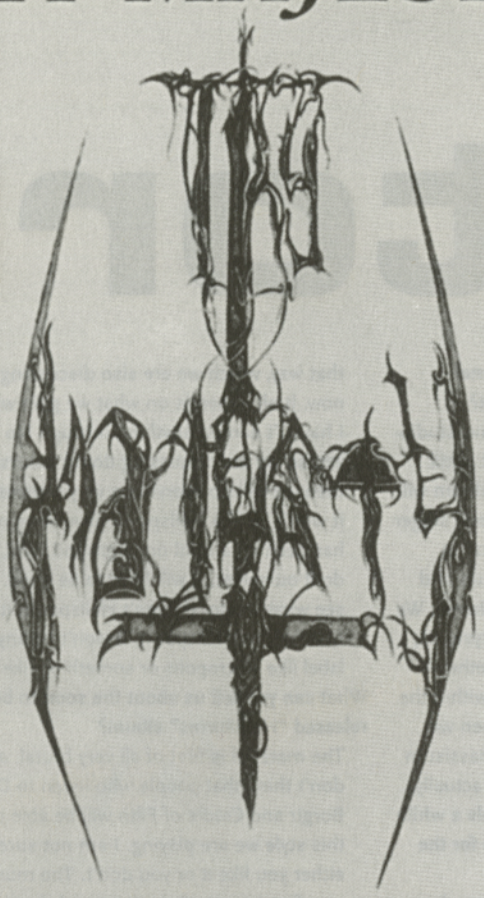

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INFERNAL

Hellstorm

Blackmoon is up to something again! This time it is Infernal, a band playing very fast and raw Black Metal, which promise to be something really good. We have been listening to some of the tracks that will be on the album, and this is something Black Metal fans should await with great expectations. Fast as Hell and raw as great Black Metal has always been. But it's not only that which is on Blackmoon's mind these days. Read on while you bookmark October, as a month Infernal will invade your mind!

I am anxiously awaiting the debut Infernal album. When do you think it will be out?

Something around October, as we have studio-time first in September, so it will last untill October before this one is out. The album will have me on guitar, the old Dark Funeral singer Themgoroth who is now playing guitar in Infernal, then we have All on the vocals and we have two guys from the band Setherial. We have the drummer from Setherial, Mysteriis, and he was originally a guitarist in Setherial but they have changed instruments within the band, and he is a great drummer. Then we also have their guitarist, who is the bassist in Infernal, and it works out quite okay actually.

You recorded some songs without vocals a while back, will you use the same studio also for the finished album?

Yes, it is a studio in a town called Uppsala, about an hour from Stockholm. It is a very good studio which not that many Black Metal bands have used, it is mostly used by bands in the Machine Head style, like Meshuggah have recorded there. We recorded some songs there last Summer, which originally was planned to be released as a mini-CD. Now we are re-recording everything from start again.

Will there be any changes on these songs now when you are re-recording them?

They will sound 99 percent similar, just some small changes in the arrangements, but it will be the same riffs and all that. But now we are writing new material and we need four additional songs, and we have most of the material ready for the album. We just need another one or two songs, something like that. Right now we are just arranging the songs and putting it all together, but most of it is already finished. We still have about three months before we are entering the studio, so we will have the time we need to finish it all in time.

Is there some kind of philosophy behind your creation of Infernal?

Nah, I can't really claim that we could call it a philosophy. We want to make as brutal and destructive music as possible, but at a very professional level.

As one could imagine, there has been some label interest surrounding Infernal. But this will be released on your own label Hellspawn Records.

It is not totally sure if it will be Hellspawn exclusively. Either it will be Hellspawn or as a cooperation between Hellspawn and No Fashion. That No Fashion will release it through their distribution network and that it says that it is a Hellspawn release licensed to No Fashion. It is a possibility that we will do it that way, which we are also discussing right now. It all depends on what we gain with it, as I haven't earned anything through No Fashion yet, so we are discussing doing it ourself. But then we will do everything very professionally, it won't be like Hellspawn have been earlier. It has been on a total underground level, so if we do it ourselves, it will have to be good. So we'll see what we do. If it isn't Hellspawn, it will be No Fashion/Hellspawn. It won't be any other label like Necropolis or something like that.

What can you tell us about the soon to be released "Hellstorms" album?

The material is first of all very brutal, and I don't think that people who listen to Dimmu Borgir and Cradle of Filth will be able to like this style we are playing. I am not sure, but either you like it or you don't. The music has a very fast tempo all the time and doesn't give the listener a breathing space, it is full throttle all the time. It is not lightyears away from what we did in the old Dark Funeral, but it is a couple of steps more brutal and perhaps a little bit more chaotic. But the music is built in the same way, if we say it like that.

Is this stable enough so that you are thinking about playing live and perhaps touring as well?

Yeah, that is what we absolutely want to do, but right now I don't know what will happen, as we have a lineup where three of us live in Stockholm and two who lives up on Norrland, and those two are from Setherial as I said, so I am not sure how we can get it together, might become a bit difficult. But we will do some livegigs, but I am not sure about a tour. But the way we are planning Infernal now, it isn't supposed to be a project band, but what it is all about is getting a steady lineup, so that we can do a tour.

Is it mostly you who are doing the music in Infernal?

Yeah, you could say that in a way, but it is me and Themgoroth. I absolutely do most of it, and when it comes to the lyrics it is also me and Themgoroth who is doing them. Here we are more sharing the quantity of the lyrics, about 50-50.

Moving over to your record label Hellspawn, is something happening there at the moment?

No, not much is happening right now. Now as everything has been delayed with Infernal, and also War, nothing is really happening with the label. But in October the Infernal album will be released and after that the new War full-length album will be released. Not the one that has been released on Necropolis, but there will be an album with War, where we are

ns ahead!

"But this contract wasn't valid for anything apart from the Blackmoon project, but they claim that it does"

re-recording some of the songs from this album that has been released by Necropolis, and then some new material which we are currently putting together. We are also planning to release this at the end of the year as well, but it is a little bit uncertain now with War. We will continue but it is uncertain since we have all this shit with Necropolis. They claim that War is signed on Necropolis, which is complete bullshit. There is no kind of contract between War and Necropolis, we have earlier just agreed over the telephone. We said that they could release the first mini-CD and then we would see what would happen. If it felt good after the mini-CD then we could continue to cooperate, but we would discuss this later. But they claim that we have promised them to release this War album through Necropolis, and that is not true. First of all, we don't like this new album as we are not pleased with either the sound nor the songs, and they knew that from the start that we would never release that one. But then I happened to be stupid and send them a cassette copy of it, and now, completely unbelievable, it is out! We don't understand what they are doing. It is really unbelievable! I see that they have done a booklet without asking us about a thing, and then cut together a picture with me, All and a guy who isn't playing on the album. There are three guys on this picture, but the guy who is listed as our bass player isn't playing on the album. Necropolis think that he is playing bass, but he was just supposed to be a session guitarist when we were about to do a tour. They think he is in the band, but this isn't true. And the songtitles aren't correct either. Most of these songtitles listed on the album was just workingtitles, I just wrote workingtitles on the tape I sent over to them. These songs like "666", "Hell", "Executioner", that's not what they really are called. Everything isn't completely ready there but the titles of the songs aren't what it says on this CD. So everything is quite wrong on this album. But now it is out, so what can we do?

Has the mini-CD been doing good then?

I am not exactly sure but I would believe it has sold something like eight thousand perhaps. It had sold something like five thousand copies less than a year ago, so I think it has sold something like eight thousand copies. But on the other side I am not sure, we don't get to know that since we don't get any royalties from Necropolis, so I suppose we will not know that exactly.

But why do you think they have released this album without your approval?

Well, I don't understand that at all! It was like, they want War to be on Necropolis because they like War and they can earn money on War, because they have so many crappy bands, I don't know! It was like about two months ago a guy called Jon who is working for Necropolis called me and asked if we wanted to be on Necropolis, and at that time we hadn't talked together for almost a year as there had been some problems earlier as well. But then he is calling to ask if we are interested in signing to Necropolis and telling us that we can do a good deal with them. And I told him that I would discuss this with the other guys and that we would see about it. And then I talked to the other guys and we decided that we didn't want to have anything to do with them, so I said no to their offer, politely. One day after that I got a fax back which said that they would release the album anyway, and we were really shocked. On the fax it said that according to them I was signed to Necropolis for three more albums. That is really sick, but the case is that in 1995 I had a sideproject and it was just called Blackmoon. I put this to rest since I wasn't pleased with it, and I signed a contract for that project since I was about to release an album on Necropolis. But this contract wasn't valid for anything apart from the Blackmoon project, but they claim that it does. But it doesn't say anything in the contract about that, and it is completely horrible, and I have had lawyers checking this and they say that it isn't valid for anything except if I was going to do a Blackmoon album. But anyway, they claim that this is valid for War, that is complete bullshit, but that is the background for their announcement about we being signed to them. But it isn't valid, and lawyers have come to the conclusion that it is one hundred percent unvalid. It is a damned soapopera.

Do you have any contact with Necropolis now?

No, we don't have any contact at all! You can't talk to them, if we say it like that. Last time we spoke it was just like, they said that we were on Necropolis and I said that this was not correct, and they said "yes, you do", and I said "no, that is bullshit. Fuck off!". It doesn't work

talking, but the way it is now is that things go through their lawyers and a lawyer that actually is No Fashion's lawyer. He is assisting us with this thing.

But if you would release "We are War" again at the end of the year, how different will it sound?

Well, it won't be called "We are War", since it doesn't feel good anymore. It will sound very different. First of all, the sound that the album Necropolis have released is not good to be released on an album, and we will record this album in the same studio that we will record the Infernal album in, unfortunately a very expensive studio, but at the same time very good. It will sound very different, one can't probably understand that it is the same band and the same album. Then we will have a different drummer, since the guy who played on the "We are War" recording is the Hypocrisy drummer. He is a good drummer but he has a certain grind style, more in the vein of Cannibal Corpse, everything is going in the same style. That is not exactly how we want War to sound, but unfortunately he couldn't play it differently. That's why it sounds as it does on the "We are War" album, but it will sound more like the drumming on the mini-CD, probably even more brutal. The drummer we now have in Infernal will probably do session drums on the War album, so there will be some of the same people, but that's the way it is right now. It will sound lightyears apart from the "We are War" album just released, that's all I can say! I don't want people to listen to this new album and think that this is what we can do, that we can't do a better album than this.

But it can't be that nice for Necropolis to release an album that the band isn't pleased with at all!

No, I don't get it either. It won't sell that much, and now we have gone out in the magazines and announced that we don't support this album and Necropolis Records. I don't think they can gain anything by releasing this album, but I guess they will figure that out pretty soon! I don't enjoy sitting here and saying a lot of shit about a record company in the same business as I am in, but when it comes to Necropolis I have no choice. They are not sane in their head, I cannot say anything else. But the funny thing is that they are saying the same thing, that the members of War aren't sane in their heads, but we will see who is right in the end. According to them we are just sitting here and lying this story together, but why would we do that and what would we gain by it? It is totally unbelievable. We don't really want that much publicity around this, but if someone is asking we are forced to tell the truth. I don't want to make this a big thing, but it depends on Necropolis as well. In case they send out a couple of thousand press statements more and tell that War is wrong and that we are spreading false rumours about them, then we are forced to tell the truth. I don't want this album to sell a lot, since we probably won't get any royalties from it at all, so I just don't give a shit about this.

Are you doing anything at the moment, apart from Infernal and War?

No, not really! It is War and Infernal now, and I am trying to get Hellspawn up on its feet again. Trying to get good contacts and plan things in a good way, in contrast to the past. That's what I am doing now.

Necropolis records denies accusations from Blackmoon!

As the new War album "We are War" is not appreciated by Blackmoon, as you can read in the Infernal interview, Necropolis Records would like to tell their side of the story by these two press statements. Paul Thind is the labelboss, Joker Lokison is taking care of all the promotional related work at the label.

LABEL VEHEMENTLY DENIES DAVID PARLAND'S "BOOTLEG" ACCUSATIONS

FREMONT, California. Necropolis Records has released "We are War" this month, despite false charges leveled by David "Blackmoon" Parland that the label is releasing a "bootleg" album. "The response on the new album has been quite phenomenal", said Necropolis publicist, Joker Lokison. "Since David Parland" consistently failed to meet all of his obligations as an artist, we chose to release his album as is, and since we paid the studio for this recording and stayed with our obligations as a label, we are glad that we released the recording. Lokison categorically denied David Parland's accusations in previous press releases. "Parland just wants to come in at the last minute and try to make money from all our hard work. We offered the band tours, promotion, and lots of other things, but when David Parland found out how big the band could be, he decided to go against his contract and try to take control. We still have a contract with him as an artist for 2 more years and he's basically out of options.

"The press have been great since a lot of them know about Parland's character in the first place. We have always paid the band royalties, and kept all promises. In this case, Parland just wants to benefit from Necropolis building his band," says Lokison. "Any press persons or distributors should definitely hear both sides of this story before coming to judgement. We are 100% justified in all of our actions and it's a shame that WAR can't keep their promises."

Again, the last word here went to Thind who again stated, "due to the exclusive contract, only Necropolis has the right to release "We are War". It's really childish of David Parland to make a big issue out of this since he's getting paid royalties on this record also" Thind continued. "If any other label releases the album, or if any distributor or retailer sells an unauthorized version, they can expect Necropolis to take legal action. That surely includes Parlands label, HELLSPAWN RECORDS.

"By printing or going along with any of his statements, you will also be contributing to false information."

NECROPOLIS PRESS RELEASE, MAY 28TH, 1999

Necropolis Records has had an exclusive artist contract with David "Blackmoon" Parland since 1995. Since he failed to meet his artist obligations, we chose to release the WAR albums under the contract that we had agreed upon. The newest release under this contract, the "We are War" album, was paid for by Necropolis Records which meant that we had sole ownership of the master recordings. "We are War" was supposed to be the new WAR album and since Mr. Parland was unhappy with a few of the things on the master tape, he breached his contract with us and stated that we should not release the album. Since we had spent money on promoting the band last year as well as money on this recording, we chose to release the recording as it is.

"Due to the excisive contract, only Necropolis has the right to release "We are War".

We are currently in contact with attorneys, Heidenstam & Nicander in Stockholm, Sweden to assist us in pursuing action against David Parland for breach of contract and we have been informed by our attorneys, Phillips & Erlewyne here in the USA, that we are within FULL rights to release the said recording since we lawfully OWN it. You may remember that Heidenstam & Nicander were the SAME attorneys who represented BLACK MARK PRODUCTIONS of Germany when THEY had a LAWSUIT against Mr. Parland for his illegal "Bathory" tribute album released on Hellspawn Records last year.

Since legal action is still pending, we cannot comment any further on the situation but can assure you that Mr. Parland is doing everything he can to slander our company. By printing or going along with any of his statements, you will also be contributing to false information. Mr. Parland has also admitted multiple breaches of our contract with him in signed letters stating that he fraudulently sent us a "bad" copy of the master tape, as well as giving us no liner note information. We have been informed that he is in a precarious legal position and any attempts for him to self-release WAR albums; or any other albums featuring himself on his HELLSPAWN label will be further breaching our agreement making him subject to even more legal repercussions.

Sincerely,

Paul "Typhon" Thind, CEO
Wolven Joker Lokison, Promotion/Publicity

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WIERZBA

"1999 Earth Termination"

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The obvious decadent mood intensified by the melodies taken from the very bottom of despair and sadness.

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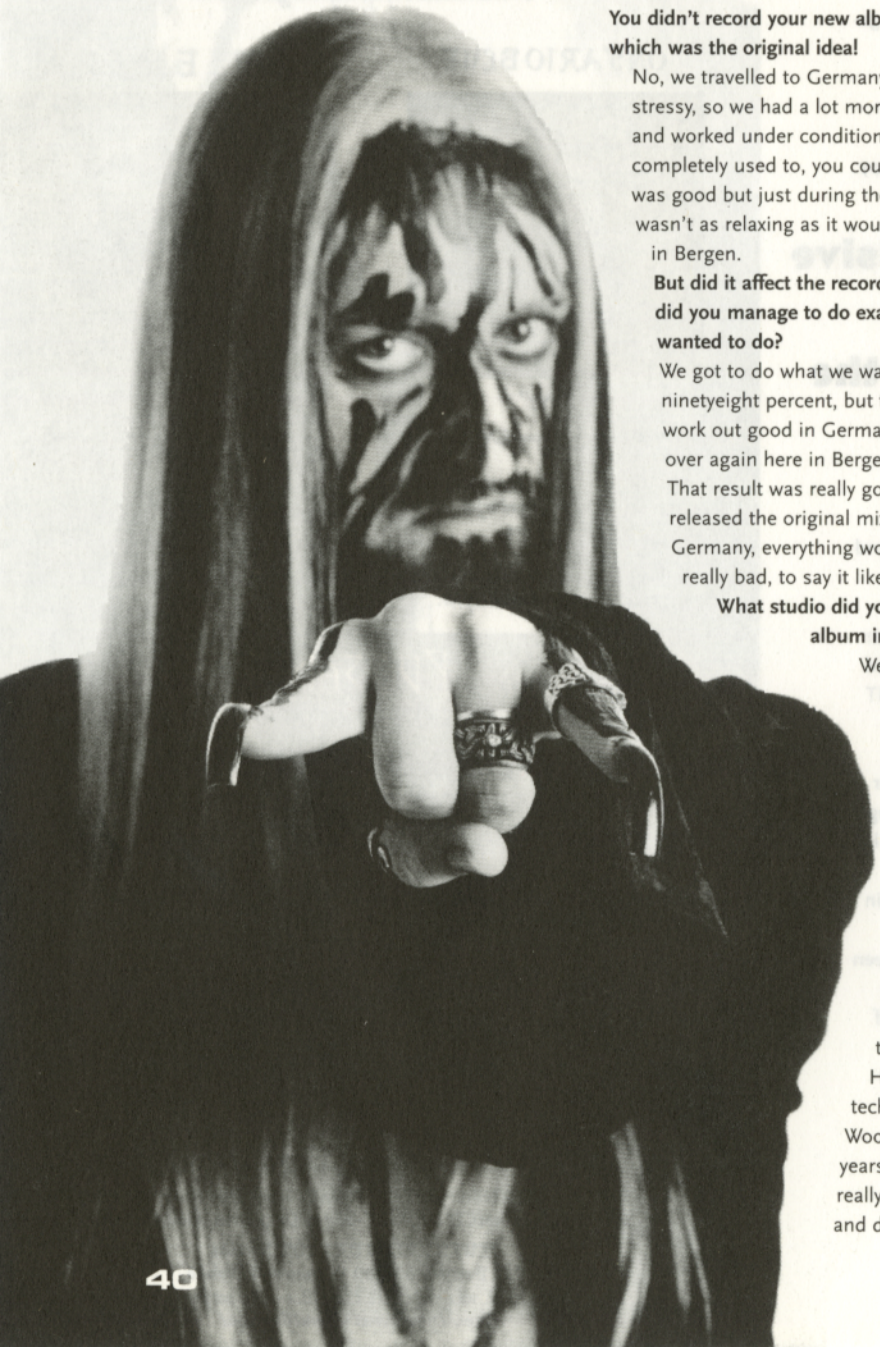
HADES

Nocturnal

The third album from Hades (almighty) has been among us for a couple of months now, and these shadowed creatures from Bergen, Norway haven't given us an easy album that strike the mind immediately. Several listenes, and there it was. Another good album from a band staying in the traditional path of Black Metal. This is one of the albums that really improves the more you let it spin, and as we really enjoy albums like that, we set the course towards Janto and his Hades once again.



You didn't record your new album in Grieghallen, which was the original idea!

No, we travelled to Germany. It was really stressy, so we had a lot more time pressure and worked under conditions we weren't completely used to, you could say. The result was good but just during the recording, it wasn't as relaxing as it would have been here in Bergen.

But did it affect the recording process, or did you manage to do exactly what you wanted to do?

We got to do what we wanted. At least ninetyeight percent, but the mixing didn't work out good in Germany, so we did it over again here in Bergen, in Grieghallen. That result was really good, but if we had released the original mix that came from Germany, everything would have been really bad, to say it like that!

What studio did you record the album in?

We used a studio called Prologue, in Dortmund. It is a guy there who has worked for Woodhouse for years who has now started his own studio. But it was brand new, he haven't been there a year yet. He's been a drum technician in Woodhouse for three years, and he was really good at drums and drumsound, and everything that had to do with the rhythm, but I don't think he had that much experience when it came to do guitars. Luckily he had an aquaintance who helped him with that.

Do you regret that you didn't record the album in Grieghallen?

No, I don't regret that, but we should have known better than to try mixing the album during the short time we had in that studio in Germany. We could have saved that week and rather mixed it in Grieghallen. The result in Grieghallen was something completely different, there we got the sound we were looking for, which we wasn't even close to in Germany.

What lead to the decision of heading down to Germany to record your album?

The original plan was to record it in Grieghallen and then mix it in Abyss, and then we decided to record the whole album in Abyss. But Nuclear Blast had forgotten to confirm our booking, and when I called Peter over there, then he didn't have any studiotime untill now, around this time. Then, by one reason or the other, we booked this studio in Germany, it was a bit stressy since we had to do this, and Grieghallen didn't have any available time either.

You signed with Nuclear Blast, but your album was released by Hammerheart Records. What is the background for this?

The offical background is that Nuclear Blast at the time when our album was supposed to be released, they were doing both Manowar and Dimmu Borgir's new albums, and it demanded so much time and resources from their side that we would have been like many other bands on Nuclear Blast, that we wouldn't get the best prioritation, at that time. Therefore they felt that it was more justice in a way to let Hammerheart do the release, since they would most likely prioritate it much more than what Nuclear Blast would have done. And since we

again

had been in contact with them earlier, and almost signed with them during the period when we didn't have a label, Nuclear Blast asked if this alternative was acceptable for us, and we said yes to that.

Do you think your next album will be out on Nuclear Blast or is it a longtime license to Hammerheart Records?

I am actually not quite sure about that, and noone seems to be quite certain about it either! I have asked both Guido from Hammerheart and people from Nuclear Blast, and none of them seem to know what exactly to answer to that. But I guess it is written in a contract somewhere.

You were on a tour with Immortal in May. How did that go?

I worked out good, but there were a lot of mess about how many bands that were supposed to be on this tour. It ended with being six bands!

Six bands! That sounds horrible!

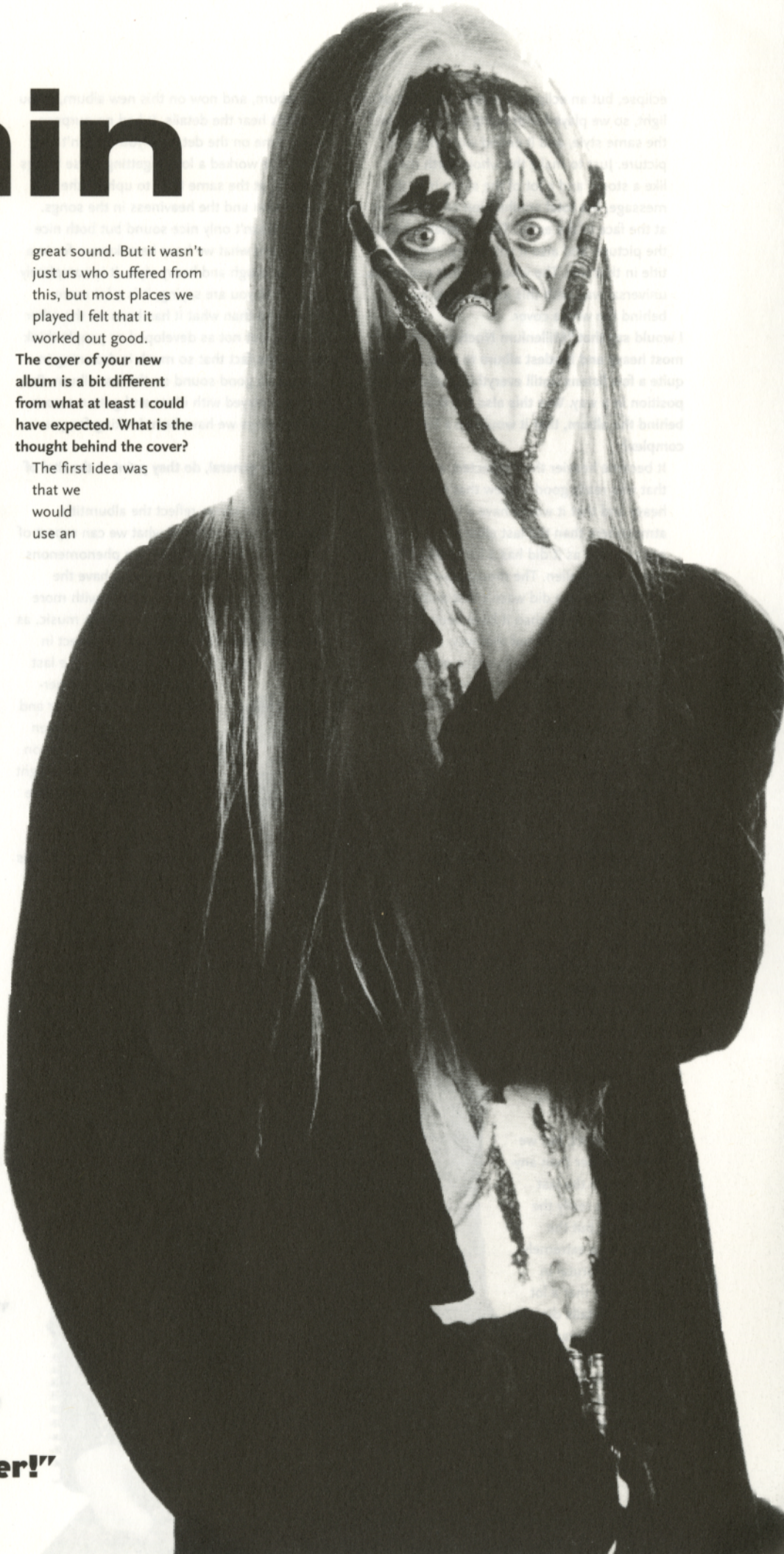
That is totally horrible! There were a lot of different messages about what bands that were supposed to play when in this bunch of six bands. The first couple of days were rather turbulent, but it worked out better after a short while. But it wasn't that good being six bands and playing early on the bill. When we travelled down there, we believed it would be four bands, but when we got there, there were two bands that we didn't know was going to be on the tour. But the response was good and a lot of people showed up.

But with six bands on the tour, how many bands managed to get a soundcheck before going on stage?

It was just Immortal and Benediction that got a soundcheck, and the first opening act. The rest of the bands got a line-check, as it is called. The sound we got varied from place to place. The guy who took care of our sound did a good job, despite the fact that the equipment at the different places indicated that we would get such a great sound. But it wasn't just us who suffered from this, but most places we played I felt that it worked out good.

The cover of your new album is a bit different from what at least I could have expected. What is the thought behind the cover?

The first idea was that we would use an



"I am actually not quite sure about that, and noone seems to be quite certain about it either!"

eclipse, but an eclipse is really just a ring of light, so we played with using something in the same style, and it ended with with this picture. Just to make the whole earth more like a stone, and a lot of the same is in the message, the total annihilation of everything at the face of the earth. That is what is lying in the picture, and also if you interpretate the title in that way. The whole cover is made in a universal way, with this as the basic topic behind the whole cover.

I would say that "Millenium Nocturne" is your most heavy and hardest album to date. It takes quite a few listens untill everything falls into its position in a way. Was this also the thought behind the album, that it would be a bit more complex?

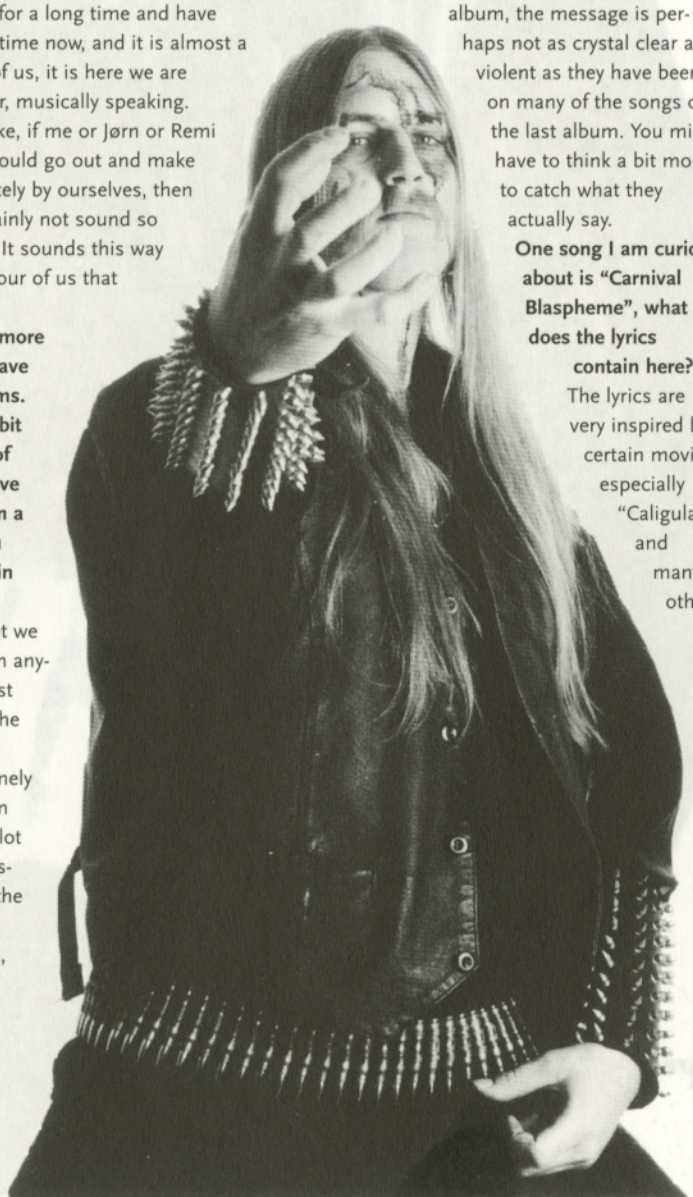
It became heavier than expected, and I think that was really good. I knew that it would be heavy and that it would have a little more atmosphere than the last album. But that it got as heavy as it did has a lot to do with the mix in Grieghallen. The thought behind making the songs we did wasn't first and foremost to make it heavier than it have been, but I am aware that it turned out that way. I also feel that it became this way because we have known eachother for a long time and have existed for a long time now, and it is almost a crossroad for all of us, it is here we are meeting eachother, musically speaking. You could say it like, if me or Jørn or Remi or anyone of us would go out and make an album completely by ourselves, then would would certainly not sound so much like Hades. It sounds this way because it is the four of us that work together.

Also the riffs are far more complex than they have been on earlier albums. Earlier it has been a bit easier to get a hold of the riffs, now you have to listen to the album a few times before you detect the melodies in them.

That is correct, but we know it better than anyone that on the last album it is really the same way, but the sound is so extremely necro and brutal in many ways that a lot of these details disappear. That was the thoughts we had behind this album, that it had no purpuse making the type of riffs we made on the last album, and now on this new album, if you couldn't hear the details. It had no purpose using time on the details if you couldn't hear them. We worked a lot on getting these things forward, at the same time to uphold the aggression and the heaviness in the songs. That it wasn't only nice sound but both nice sound and what we have been known for in a way, the rough and heavy style. It is completely right what you are saying, it is a lot more developed than what it has been on the other albums, but not as developed as people think due to the fact that so much is drowning in the not so good sound on the last album. But we have played with ideas and gotten across to the things we have been looking for, you could say.

The lyrics in general, do they point at the titel of the album?

Some of the songs reflect the albumtitle, about the unknown and what we can expect of the new millenium. Unforseen phenomenons that can occur. But then we also have the more typical things we have done with more or less stories that have been told to music, as simple as that. The lyrics aren't as direct in your face as they were on the last album, the message is perhaps not as crystal clear and violent as they have been on many of the songs on the last album. You might have to think a bit more to catch what they actually say.



One song I am curious about is "Carnival Blaspheme", what does the lyrics contain here?

The lyrics are very inspired by certain movies, especially "Caligula" and many other movies in that genre. It deals with an orgy in sex and decadence from start till finish. This is something we haven't done earlier, the song and the lyrics are in no way typical for us. It just turned out so correct to do it this way, which is one of my favourites on the new album.

Do you write some lyrics that you feel doesn't fit into Hades?

Yes, I do!

What happens with them?

Nothing happens with them, I put them away.

So they are saved!

Yes, they are saved.

So in ten years time, when Hades also have changed a bit, maybe we will see them being used!

Maybe, or perhaps I find out that I will use them for something else, another time.

Do you think there will be another tour for you this year?

No, I doubt that there will be another tour, but there will for sure be a concert here in Bergen and most likely one in Stavanger. Hopefully one in Trondheim as well, and if everything works out, then we will also have one in Oslo during the Winter, but it is only the Bergen and Stavanger gigs that are for sure.

How do you view the shape of the new Hades material?

Hmm, difficult question! We have talked a lot about this and worked a bit in our rehearsalplace now, without really having too many concrete things. We have tried things and gotten rid of things and discussed a lot. I imagine that it will be easily recognisable material for the style we have done so far. Maybe increase the tempo a bit more on the song than we have done earlier, not that we will play in the same speed as Immortal, but just increase the tempo a little. That could be a result of what we are doing. Now the last few rehearsals we have made a song. We have put together a finished result, more or less, which is the first song on the way to a new album. I will personally work more in the direction of "Carnival Blaspheme", a bit around the ideas behind that song. At least musically speaking.

But it is a common agreement within the band now in what direction you should head in?

Yes, now it is! It wasn't two months ago perhaps, but now it certainly is.

"It deals with an orgy in sex and decadence from start till finish."

UNDERGROUND AVENUE

Demotapes - Vinyl - Publications

Reviewed by CSJ

Return to Darkness #6

32 pages, A4

This Finnish publication isn't really a music magazine, but more of a media for thoughts on religion, philosophy and views on life in general. The four interviews featured are with Bård G. Eithun, Vincent Crowley, Gylve Nagell (Fenriz) and Varg Vikernes, and they are somewhat interesting. If you are interested in knowing what these guys are thinking, here's your chance to know. Some articles and other features are also included. I Return to Darkness. Poste Restante. 53100 Lappeenranta. Finland

Legacy #1

148 pages, A4

Since my German isn't the best, I didn't understand too much of what is written in Legacy. Anyway, with almost 150 packed pages with interviews, reviews and articles, this should be enough to satisfy most metalheads who understand German. It's all very professional and there's plenty of everything in here. I'm a bit sceptical to their reviews though, but I'm not going to discuss their taste in music now! Legacy. Guerickestr. 98. 66123 Saarbrücken. Germany

Metal Rules! #4

48 pages, A4

This US publication contains interviews with Punisher, Holy Mother, Death Angus, Gaffi Sticks, Xibala and VWF, and I haven't ever heard of any of them! There is also a long interview with Michael Sweet from ... STRYPER!! Still interested? You can also look at some pictures and read about the editor's wedding and honeymoon. This is certainly not for me, that's all I want to say! Available for 4$ in the US and 6$ World from Metal Rules! Magazine. c/o Jeff Rappaport. 2116 Sandra Road. Voorhees, NJ 08043. USA

Oskorei #2

48 pages, A4

Hmm, after reading this 'zine, I can't say I was overly entertained. Besides, my eyes hurt from reading the reviews, as I had to hold the 'zine 3 inches from my eyes to see what was written. Anyway, the interviews and the interviewed bands could have been more interesting I would say, but that may be a matter of taste, I guess. Ahh, you also get a free CD when purchasing Oskorei. There are 19 tracks on this CD, and I can mention bands like The Second Moon, Witchery, Vondur, War, Devilry and Frostmoon. Oskorei Magazine. PB 241, Indre Arna. N-5888 Bergen. Norway oskorei@c2i.net

Scythe

28 pages, A4

This is the first number of Scythe, and it is entirely written in Swedish. It contains interviews with among others Gorgoroth, Hypocrisy, Naglfar, Lord Belial and Thyrfing, plus the usual ingredients. It's a rather quick read with only two review pages, and rather short interviews. It's a kind of 'zine that is cool to have on the bus on the way back from work or something. Available for 35 SEK in Sweden and 40 kr rest of Scandinavia, from Robin Verho. Oxelvägen 5. 138 31 Älta. Sweden

Akerbeltz

"Spreading the Eternal Mayhem"

What the fuck is going on?! I can't remember the last time I heard a cool Black Metal demo! What the Hell is wrong with people? Primitive, raw and sometimes untight Black Metal can be OK, but this is a waste of time. This is nothing! Akerbeltz. P.O. Box 450. 17310 - Lloret de Mar. Girona. Spain

Abysmal Fall

"Spit in the Face of Christ"

Labelling themselves as "True American Black Metal", Abysmal Fall deliver a product which mostly contains boring Black Metal and some more entertaining Death Metal parts. These five tracks of Blasphemy never reach to the point of being good music, but there is a certain potential in them. Improvement is expected...

CD $8 US/$9 World, tape $4 US/$5 World from A.F. P.O. Box 67. East Rochester, NY 14445-0067. USA

Apocalypse Survivors

"Gloomy Tales"

Demo CD

"Gloomy Tales" is described as a Death/Black/Thrash opus adorned with atmospheric female vocals and keyboard. The material isn't much more interesting than what the description indicates, but this isn't all bad. The production is rather good and everything sounds very pro., and I'll give'em some credit for some of their thrashier riffs. I'll never listen to this again, though. 300 BFR or F15 + 2 I.R.I. from A.S. c/o Philippe Gandibleu. rue Van Elewyck 49. B-1050 Brussels. Belgium

Crucified Whore

"Of Dark Ages"

Promo CD

This band claim to perform "Black Symphonic Art" exclusively!! Aren't we finished with all these fucking labels now?! Anyway, to call this piece of plastic art ... well, this is standard B.M. with synth, so if you are into things that are standard, you could might as well buy this. 15DM or 9$ from C.W. c/o Christian Rademacher. Grosse Pranke 7a. 30419 Hannover. Germany

Devilry

"Unleashed to Haunt"

Oskorei Productions

Finnish Devilry have actually managed to release a demo totally stripped for nice and lovely melodies! This is really intense, raw and aggressive, and may be a bit strenuous to listen to after a while, but what the fuck! If you are into aggro Death Metal, check'em out!

Mareridt

"Med Vold skal Verden Bygges"

Demo CD

On their bio, this is said to be an Antichristian masterpiece of Black maniac Metal. To call this a masterpiece is a big exaggeration, I must say! I can't say I feel the sheer hate and brutality this disc is supposed to contain either. There is a decent production and four guys playing their instruments decent enough, but as usual it all boils down to one thing: standard Black Metal! 50 DKR, 7$ or 13 DM from Mareridt. c/o Smerte. Skovvangsvej 2092 th. 8200 Aarhus. Denmark

Barathrum

"Jetblack" 7"

Frozen Lands

I've never heard this Finnish band before, and after listening to these two tracks I realise that I haven't missed out on anything. The music is rather slow, monotonous and without the capability of getting, at least me, rocking! OK music isn't good enough!! 30 FIM (Finland), $6, 50 SEK/NOK, 10 DM (Europe) and $7 World from Frozen Lands. P.O. Box 66. 24101 Salo. Finland

Centinex

"Bloodhunt" mini-LP

Oskorei Productions

Centinex are back, and they do not dissapoint. Seven tunes of good and entertaining Death Metal are presented with "Bloodhunt". The production is as usual powerful and suits the music well. Some of the parts here actually made me think of Running Wild (on speed!). Sound cool! The only drawback with this mLP, is that some of the material tends to get a bit too melodic and "Swedish". Other than that, this is a safe buy! Available from Oskorei, see address elsewhere.

Cadaver Discipline

You might remember this band after their two albums in the early 90's. "Hallucinating Anxiety" and "In Pains", both released through Earache Records. One of the very few Norwegian Death Metal bands that released some albums during those days. And now, from the brilliant shadows of Norway, they have come back, ready to offer some quality to this musicworld again. We have been fortunate and have heard two new songs without vocals, and really, they are totally brilliant! Lots of fabolous riffs, a massive amount of energy in the music and a great dose of aggression. We had to investigate, and as always, use the opportunity to talk about "the good old days" as well. A.D, guitarist and mainman, took care of the talking.

I thought we could start a few years back in time, when you signed with Necrosis Records. This was really the label of one of the guys in Carcass!

It all started when I sent demotapes to the Carcass guys, and we became friends. And when they started the label they wanted to release an album with us. At the same time we also got an offer, from among others, Peaceville but we choose Necrosis because it felt like a much cooler label. We signed a deal with Necrosis but that label was basically incorporated with Earache, since Carcass started to take off and they didn't have the time to keep doing the label. So I think it was better that Earache release it.

It worked out good?

Yeah, there were a few delays. First of all, the album should have been released half a year earlier than it was, and CD wasn't the thing by then, and the CD version contain mistakes. It was released as a split with Carnage, and a song is missing and the tracklist is wrong according to the songs on the CD. I wasn't all that pleased with that, but I am satisfied with the vinyl version.

I remember you played a lot of concerts, especially in Norway!

Yeah, we played a lot of concerts! Strangely many concerts actually. I don't know any Metal band that play as many concerts as we did in those days.

A lot of people showed up?

It was quite good! We played for instance in Holmestrand (small town in Norway – ed) and a couple of hundred people showed up. Our support band was the guy who is in Limbonic Art now, Infectious something, can't remember their name. We played in Askim (Also a small town) for example, with a couple of hundred people showing up. In Trondheim we had like three hundred people, and also in Bergen a lot of people showed up. We had Old Funeral as a supportband there once, with both Abbath and The Count in the band. Also the band that later became Enslaved played support for us there. The strangest job we had was playing in Hammerfest (town far north in Norway – ed) in '92, as supportband for Ian Gillan and Go Go Gorilla. Two thousand people in an athletichall, that was quite special. And it really took off, a lot of Metal people from across Finnmark showing up.

Did you play abroad as well?

We played in Sweden and Finland, and also had a tour in England together with Red Harvest. We actually had Cradle of Filth as supportband for four of the gigs. At the time when they were going to release their first mini-album. We played together with Entombed outside of Strömstad in Sweden. A smaller town than Strömstad, right next to it. There were quite a few concerts in Strömstad a while, like Merciless, Dismember, Grave, Grotesque and of course Dissection playing there. It was Jon who arranged these concerts. And we should have been support on a Bolt Thrower tour but it never happened, and we should have played with Carcass across Europe which never happened, and another tour with the French Massacra which should have taken place after "In Pains", but it was some fuck with some money. A lot of these things went to hell, which made us quite pissed off.

What was the reason that you took a break with Cadaver?

The reason was that we felt we had done quite a lot of things and not really made it the way we wanted, like when it came to tours, and we also went separate directions when it came to musical ideas. So in the end we just put it on ice. We started Cadaver again in '95, to do a tour in Switzerland. We made like a crossover version with just me and Ole (drummer and vocalist), with a lot of programmed things. Like a real Industrial version of the band. It was just for that tour, and we didn't to anything more than that. Since then I have never wanted to do a crossover thing with Cadaver again, I wanted to wait untill we could do it with bass, drums and guitar again.

Have you used a lot of time on Cadaver since '95?

No, not really! I have always made riffs which

"We had a tour with Scorn in '92, actually a Norwegian tour..."

have been intended for this, but I haven't done anything about it. Now I have a bunch to take from, and that is an advange with the material we have now since we have so much to take from during these years and at the same time have our own style. We are much more independent from trends and what happens in the Metal scene. I don't pay attention to demotapes and albums from all the different bands anymore, which I did earlier. Now it is more the things I want to do, which doesn't lean on anything happening now. And we'll just see if other people enjoy it as well.

What lead to the decision of getting Cadaver up from the shadows again now?

It was because I wanted to do at least one more album in Metal. What got me really started was that I rehearsed to be on the Satyricon album and I got the speed back in the riffing, because I hadn't rehearsed on that kind of playing for several years. So then I managed to really do that, and I got many riffs which I was jamming on in the studio with Satyricon. So I thought that I should do something with it soon. My first idea was to make some songs with Frost doing the drums, but he really didn't have the time for it, and at that time the idea wasn't to do it as Cadaver. And the guy we have in the band who is doing the bass and vocals, ever since he moved to Oslo two years ago we have been talking about making some Metal again, since he played in Balvaz earlier. We have been friends since the old days with Cadaver, and we shared rehearsalplace with Balvaz back then. So we decided to do a rehearsal, and we got Czral Milo K on drums, and it really took off, so we decided to start the band again. It took shape really fast when it first happened. It took a long time to find the right people since I haven't cared to do it just for the sake of it. It had to be right before something would happen.

What about the old members?

The last try to get them in on this stranded in the Spring, so I decided to get in touch with some other people. Ole, who played drums is playing in a couple of bands and has got too many other things to do, and he really didn't want to play Metal anymore either. So that had been completely wrong.

What have you basically been doing on the musical front, since Cadaver was put on ice?

I have been doing Magenta, which is what I have been doing the most and been most involved with myself, since '95. Apoptygma Berzerk, I have been with them live since '92, and I have gotten many connections through them, connections you don't get in Metal. Like in the Industrial scene, like gotten to know Front 242, Frontline Assembly, Young Gods and The Krüpps, and those kind of bands. I have also done some guest appearances, among others with Satyricon. Also guest appearance with Go Go Gorilla many years ago. I have a Techno project which is called Ebola. We have only released some tapes, but we are going into the studio now, and one of the vocalists in Front 242 will come here and do the vocals. I think that will be really good.

Do you follow the things happening in Metal today?

I do, but I have only really been paying attention to the Norwegian bands. The new records I have is only the Norwegian bands. There is a lot of good material there. The reason why I am not following it all is that I got a bit uninterested back then. I started to listen to Metal when I was thirteen years old, and untill I was twenty years old, it was the only music I listened to. I have just opened my horizon and don't have that much of a need to follow what is happening in Metal. The one who got me into all the other stuff than Metal, was Mick Harris, the guy from Scorn. We had a tour with Scorn in '92, actually a Norwegian tour, and they were support band for us (laughs). It was a bit funny, but the Napalm Death guys have always been very innovative. Not in their own music, but they have followed different music genres. He had with him all the genres that I since then have followed, on tapes. This was in '92, and I got like Skinny Puppy, Frontline Assembly and Ministry, everything from the Industrial genre. Then I got a compilation album from the label that release The Prodigy, XL, with a lot of Break Beat Techno, or Acid Techno. And I got to hear a lot of Rap and Hip Hop stuff, crossover underground stuff which was really good. Also some atmospheric stuff like Delirium. One of the guys forgot about twenty tapes when they went back home, and I got stuff like advance tapes. I got the wildest selection of great new stuff, which later proved to take off. A new World opened itself up to me, and since then, I have followed that further and further in all kinds of directions. One thing that made me go a bit away from the Metalstyle we were doing at that time, was that I thought it became so boring and the Metal became so unengaging. Bands like Mayhem, Darkthrone, Satyricon and Immortal and that part of Black Metal have managed to maintain some of the infernal attitude that I liked in Metal. I can listen to new albums released these days that I like, and it proves that you can still do something new in Metal as well. The Death Metal genre flattened a bit out, and Black Metal came to bring back the raw parts into music again, but I have never liked the melodic Black Metal style. I think it sounds too much like traditional Heavy Metal. The reason why I started to dig Thrash Metal and Death Metal in '85, '86 was because I thought that Iron Maiden and those bands weren't good. To me it is completely uninteresting to listen to bands who sound like a little bit harder version of Iron Maiden and Europe, and also Helloween, that type of music. The main reason why I liked Death Metal and Grind Core, Carcass and those bands, was that it was completely raw

With the new Cadaver material, will we hear a link back to the old Cadaver we know?

Yeah, I know that it is! I think that what we are doing now is a lot rawer than what it used to be, because now we understand how to play the material to get across the things I want. There is a reason why we digged for instance Morbid Angel, when they released "Altars of Madness" in '89. First of all they were older than us and had rehearsed a lot more and played live a lot more, and you can clearly hear that in the result. You have to have a few years on your neck before you can make the best music within Metal. You need some experience in making riffs that work out good. The genre it is very easy to drown among the grey mass, is Metal. I have grown up with it so I know what I want to listen to myself, and I make music based on what I want to listen to myself.

But would you say that Cadaver is still a Death Metal band?

Yeah, when I have read a few fanzines it might be more correct to call it Extreme Metal. I am not sure what one could call it. It must be up to each individual when it will be released. It is definitely not Black Metal. It is Death Metal with various inspirational sources. What we are looking for now is to make a Death Metal album you can listen to from start till finish, without becoming boring. And I have very high demands because I am very picky when it comes to Metal myself, and on my top ten list, "Reign in Blood" is still number one. I always feel inferior but I always strive to make things with high quality.

How far have you come with the new album?

All the material is ready, we just need a few more lyrics and I haven't put all the parts fully together yet. But the whole picture as I see it is ready, but we just need to rehearse through all the arrangements before it is all there. But I expect us to enter a studio and record the album early Autumn. The working title so far is "Discipline". Cadaver discipline, but I am not sure if this will be the title. I think we will have a cover that stick out from all the other Metal covers we have now. We have reached a standard with that as well. I remember Death Metal was critisized for becoming standarized in sound and the visual side, but if there is something that is standarized and sounding much alike nowadays, it is Black Metal, perhaps!

DEATHWITCH

Musical Mutilation

Nicke Terror, Deathwitch king and member of several other Swedish acts is this time in the focus with Deathwitch and their new, merciless and brutal oldstyled album. Not leaving a living soul untouched in their travel from peace and quiet, straight into the warfield of "Monumental Mutilations". Great musical tradition stands proud, and here is what we got out of the terrorist this time around.

The new album goes in the same path as the one prior to this. Half of the songs were actually recorded during the last studio session, so only half of the album is brand new. But it is in the same path as earlier, fast and primitive.

What have caused the line-up changes you have had in the past?

We didn't have so much time to rehearse prior to the second album, so I recorded it myself and just used a singer for the vocals. Then I moved to a different town, so with this we had to change the lineup. But the one we have at the moment is working out good.

Everything went well in the studio this time?

The first album was recorded during fourteen hours, and the second album was recorded during 16 hours, so it is quite a difference now when we get like ten days to record an album. On the latest two albums we have used Los Angered Recording to record in, and that is even the studio we use with Sacramentum, Swordmaster and also Runemagic. It is close to where I live and it is nice working there.

The sound on the two first albums are really great. Totally dirty!

That was because it was recorded in a rush and in a cheap studio. Now we changed the studio have got more time, and then the sound automatically becomes a bit better, which can be both good and bad.

What about livegigs?

We have never played live, but we want to. It is difficult to since everyone is working or going to school or being on a tour with a different band. But we hope to do some shows during the Autumn, since Necropolis want us to tour, but I am not sure that everything will work out with all the schedules. And we don't even live in the same town, the two other people live some miles from here and Peter Palmdahl lives in Strömstad, so it isn't that easy.

You have released Deathwitch albums quite frequently!

I like to try and release one Deathwitch album a year. Right now I am working at Los Angered studio, so that fits me perfect. If I would have a normal job then I wouldn't have time to write as much music as I do, and then I had to quite a few bands due to the lack of time.

The background for the albumtitle.

The background for the title "Monumental Mutilations" was that we took some songs from the last recording which we didn't release and we wanted "Monumental Mutilations" to be like a collection. We have some new songs and then we have one song from the first album and one song from the second album that we have re-recorded. So one could perhaps say it is a little collection.

When will we see the next album taking shape?

If we have the time for it, then we might record our new album at the end of the year. We will see what happens, and if we don't record it late this year, then we'll go for early next year. And then we hope we can do some livegigs, we will at least try to.

Not too long ago, Red Stream released the new CD, "Blind Miniatures" from this rather dark and experimenting group. Drifting music with a touch of darkness hiding here and there in their obscure neoclassical music. Nightmare Lodge took form back in 1987, and have since then released a number of albums. And with their recent "Blind Miniatures" album, it was time for us to get in touch for a quick communication with I. Iusco.

welcome to the NIGHTMA

If you have had the chance to discover "Blind Miniatures", you may have noticed the light and dark sides to it, and wherever there is dark, there is also light. A nice contrast that build the music. We asked if it was difficult to create music without having dark edges in it. "My dark side is always present in all the moments of life. It's part of my existence and I can't think to live without it. Also when I'm happy, I feel always bad and sad splinters floating around, sometimes really little but it's always present, concrete and impossible to be removed ... Music is my primary catalyst, maybe this is the reason for which Nightmare Lodge albums sounds so dark, nostalgic, disquieting and sometime sad ... It's my life. It's like going to see a movie knowing the bad end..."

The music on "Blind Miniatures" is very dreamlike and floating, with small rhythms that hide behind the music, or at times penetrates it. It creates a nice bottom to the music and a different shade of light. But among all the nice dreams in the music, we also find the necessary nightmares that gies the music the extra touch of brilliance. We asked Iusco what the nightmares want to picture, if they were to be visualized. "It's not easy to say ... Nightmares are so different ... My nightmares are really strange and they're not full of blood and monsters as you could think. Sometimes I walk completely alone in the suburb streets. I don't know where I'm going and there's a deep silence around me. The lights are yellowish and I think of nothing. This kind of nightmare push into myself a sense of peace and panic at the same time. A very interesting experience. I still remember a dream when I was 6 or 7. I was going around my city asking people if they've to vomit. I had a black bag to collect the vomit. At the evening I ate it with bread. I think that everything nightmares could picture should be especially terrible for its creator."

Fortunately for us, the nightmares that could be portrayed in the music isn't terrible. Rather on the contrary, they have something

RE LODGE

really intriguing surrounding them, with all the different shades of colour in between. And if you got curious about the background for the Nigthmare Lodge name, Iusco continue. "We should go back to 1987 when I and B. Mazzilli have decided to call our musical project Nightmare Lodge. B. Mazzilli was still remembering his dream about a nice lodge where a nice family was completely killed and destroyed by a sudden collapse. It's terrible but it's just what life sometimes reserve us, and in less than a minute..."

For those of you who are great fans of all the dark music that has no connection to Metal, we can firmly suggest Nightmare Lodge for a checkout. There is always a dark sky above their music, threathening but always keeping a distance. No thunder and lightning, but you never know what the next tone of music could bring. We are always relaxed, but at the same time on the alert all the time. "For Noghtmare Lodge, melodies are always really important, and they're always at the beginning of our compositions. So we create the main patterns and after that we start to edit sounds, adding rhythms, adjusting sequences and finally give the tracks their final face. Korg 01, Korg DW6000, Prophecy, Roland SH101, Apple Macintosh, Quasimidi Technox, Roland MC303, Roland R8 MKII and various samplers are our main instruments. Regarding "Blind Miniatures", we've described our planet as a theatre of continuous day-battles (not so far from reality) and the humans as protagonists: the blind miniatures..."

And with that, it's time to go to sleep. We hope that the nightmares will continue for this Italian duo, which for us will just result in further brilliant albums. We strongly recommend this great album we have focused on for all you who are open for dark sounds without limits, great beats and floating synth. Darkness is forever magical, and Nightmare Lodge is again a great example of that.

i.iusco@agora.stm.it

soundcheck

	Shagrath Dimmu Borgir	Satyr Satyricon	Maniac Mayhem	Frost Satyricon	Fenriz Darkthrone	Total
When Psychedelic Wonderbaum	10	6	8	5	8	**37**
Carpe Tenebrum Mirrored Hate Painting	8	3,5	6	3	8	**28,5**
Witchburner Blasphemic Assault	9	4	5	4	4,5	**26,5**
Nightmare Lodge Blind Miniatures	8	5,5	3	1	5	**22,5**
Hades Almighty Millenium Nocturne	1	3,5	7	3	6	**20,5**
Morgion "Solinari"	6	3	5	0	5	**19**
Notre Dame "Coming soon to a Theatre..."	3	2,5	2	4	5,5	**17**
Thy Majesty "German Black Metal Art"	4	2,5	3	2,5	5	**17**
Burzum "Hlidskjalf"	0	1	4	0,5	5	**10,5**

albumattack

Abigor
"Channeling the Quintessence of Satan"
Napalm Records
Straight ahead fast Black Metal in the Abigor style. It is clearly in lack of better riffs and highlights, but this is the Abigor album I like the most. It has some parts that sticks out, some cool riffs and other combinations, and it isn't all that bad. Just very typical and just that is a very big problem for my ears. It isn't like you hear something outstandingly new when listening to this album, it is all very traditional and safe. In many ways that is perfect, but we need better riffs and more evil presence ... then Abigor will become a band to hail!

Abominator
"Damnation's Prophecy"
Necropolis Records
Oldstyled Black/Death Metal from this band hailing from the soil of Australia. The Australian chaos and intensity is here, but unfortunately the riffs that makes the old bands so great are missing. I have detected just a very few riffs, the rest is intensity, and as long as the riffs are gone it will not kick the head as much as one could have hoped for.

Aborym
"Kali Yuga Bizarre"
Scarlet
I don't know what to say...there isn't much here that stick out, just normal stuff which has no magic, no quality, just average rubbish. It doesn't matter that Attila sings for half a second on this CD, this is totally boring. Typical synth, no good riffs, yeah Jesus. We have heard it before, and regardless, it stinks more and more. The few highlights are totally wiped away by all the mediocre stuff, and that is too bad. I wonder when we will have bands back in the scene that really put something into making an album that will stand the test of time, not just ride on the surfwave of the current Black Metal popularity.

Abyssos
"Fhinsthanian Nightbreed"
Cacophonous Records
Razorsharp production, especially the drums come across in a sharp way which sounds really good. But when we listen to the music...it really isn't much more than a simple attempt to make something that is overly catchy, yet lacking the greatest melodies and the strongest musicians. I am sure this doesn't sound that bad if you stumble upon this album, but if you listen to Dimmu Borgir, Emperor or any of the bands with a massive sound and quality material, then this come a bit short. Okay for a listen or two, but its typical edge isn't appealing.

Allegiance
"Vrede"
No Fashion Records
Not that far away from the sound of Marduk, that's for sure! This is speeding up close to maximum, and isn't overall that bad. Just a bit typical and predictable. But if you are a maniac fan of Marduk, please allow yourself to give this a chance. It has some okay riffs, nice synthparts in the background, a very good sound and a lot of power. But it gets rather uninteresting as it doesn't offer something outstanding.

All Out War
"For those who were Crucified"
Victory Records
Real aggressive Hardcore Metal, with plenty of riffs! Alright, that's cool! And it is a really powerful and intense album, where the crushing riffs and the intense vocals sets the pace. The music has got a great drive, with both Hardcore and close to Death Metal riffs that gives the music a bottom. Sure it might get a bit monotonous due to the vocals, but the aggression and all of the good riffs makes us notice this album, in contrast to much else released these days!

Amsvartner
"Dreams"
Blackend
With a really bad production the vocals sounds way too high in the music and the guitar sound like a dull Lada, without fuel. I wonder under what conditions Blackend signed these lad(a)s, because this can't fucking sell a shit. Fucking bad and uninteresting is also their passive and crappy Metal, I actually rather want to get some sun on my nose.

...and Oceans
"The Symmetry of I..."
Season of Mist
Another rather nice album from Finland's ...and Ocean doesn't hurt. Even though it doesn't stand out as much as one might have hoped for, it is a nice album. Nice melodies and a floating musical experience. The melodies are on the kinder scale of Metal, but as a whole this is very nice. The vocals are good and they have a few new ideas here and there, even though it mostly goes in the down to earth Black Metal sound of today. A limited edition digipak will be out as a double CD, showing a more ambient/noise side of the band. But if you like floating, well played Black Metal with a tiny touch of originality, this isn't bad.

Apollyon
"Diaboli Gratia"
Full Moon Productions
A Black Metal album that is as black and insane as a Black record should be. Within the circle of tradition, Apollyon still create and show a playing joy that shines through in the music. Raw vocals and black Black Metal, these Danish maniacs have put out something they can be proud of. Many great ideas and powerful music that is a joy for the ear and opening the black portals to the heart.

Arcturus
"Disguised Masters"
Jester Records
Arcturus and the Deception Circus provides the musical playground with something that is far from the norm of Metal, but yet follow the number of bands that have done remixes and different interpretations of their respective songs. Several guests have looked into, and reshaped, Arcturus leaving behind some very interesting results. Hardly recognizable most of the time, and just that makes it very interesting. If you thought Malevolent Creation, Vader or Satyricon, for instance, had something going with their electronified or re-mixed songs, do check this out. It has turned into a highlight with many great songs, fine ideas and a dash of strangeness.

Belphegor
"The Last Supper"
Last Episode
The intensity and brutality that shines from Belphegor is truly great. Quite traditional evil Death Metal, but since we have almost no bands these days performing this type of music, Belphegor stands out as a leader. This is a re-release of their album that was released some years ago, now out again with six bonus tracks. One of them is a song that will appear on their next album. "Diabolical Possession" promise something to look forward to. Technical Death Metal with an evil smile.

Bergthron
"Uralte Gedanken"
Perverted Taste
The second release for this German band is now out, a mini-CD this time with floating Black Metal, much synth and ugly vocals. It works out fairly allright, perhaps a bit too normal here and there, but the one track here lasting 19 minutes has a little feeling of the earlier years of Black Metal. A tad more kind, but still with a raw vocalsound and Black Metal guitars. The music has a nice drive and a rough sound which makes it nice.

Betrayer
"My Twisted Symphony"
Raven Music
Real heavy, thrashy Metal is the order of Betrayer, and with a nice dose of aggression and a really good production, they impress on this mini-CD. They have their own style that isn't easy to place into a clear genre, and with some nasty vocals they have done a nice job on this one. These songs are produced by Ze'ev from Salem, and the sound really emphasize and fit very well together with the music. They play a riffbased thrashy form of Metal that we hope to hear more of real soon.

Black Funeral
"Moon of Characith"
Full Moon Productions
It is with great relief and satisfaction Black Funeral have stopped playing Black Metal and moved over to definitely something black and bleak. As a Black Metal band this American outfit sounded like amateurs, on this album they have found something magic and something very dark. With a lot of dark sounds, bleak beats and voices, they have become a band to notice, not ignore. Still not 100 percent convincing, but they have something cooking . Dark Industrial nocturnal souls should make an appointment.

the Bleeding Light
"The Bleeding Light"
Season of Mist
A dark combination of Industrial elements and Metal elements, with samples and synth. A rather harsh but at the same time melodic and powerful album that stands on its original platform. The vocals are distorted and work out very well in giving the album an eerie feeling, and

with the intense Metal and all the original ideas they offer on this album, it became a very interesting listen.

Bogus Blimp
"Men – Mic"
Jester Records
Bogus Blimp leaves an odd and bizarre aroma in the air, difficult to locate just where it comes from and what it really smells. A strange and likewise interesting combination of various musical dashes, but the basic bottom is something bizarre and a bit chilly. Not your usual mixture of oddness, as we seldomly experience. The opening track is super, strange circus feeling that trap the mind within the music. Stylewise this record is not clean, it touches into something that is difficult to point out, and that is also another element that makes it this interesting and fascinating. All the odd feelings, the strange aroma and all the nice ideas, that all together makes the album enjoyable. A bit Rock'n Roll, a bit avantgardistic, and something a lot more.

Bongzilla
"Stash"
Relapse Records
This American band perform what I would firmly call Stoner Rock, and to me it has no value whatsoever. Totally boring is each second on this CD, the slow music and the distorted vocals feels empty and doesn't ring the bell of what I consider as good music. Quite heavy and doomy music, a little groove, so perhaps if you belong to the bong-generation, slow in your brain and lazy in your activites, maybe...

Burzum
"Hlidskjalf"
Misanthropy Records
Well, what can we say. The little first part of this CD was quite nice, nothing really speacial, but nice for a listen. But from there, it really becomes mediocre and standard. If you have a lot of the Cold Meat albums in your collection, you will notice a difference in the musical standards. This is far below and seems to be performed by a musician who has no interest in making the music, really. It is a synth album that lacks energy, interesting themes, and really drown due to its lack of energy and lack of good music.

Carpe Tenebrum
"Mirrored Hate Painting"
Hammerheart Records
A very well-produced and well-played album without the real highlights. It turns out a bit anonymous without the really great melodies or riffs. This is Astennu from Dimmu Borgir, together with Nagash, or rather Lex Icon, from Covenant, playing Black Metal with synth. A little bit like Dimmu Borgir it might sound, but not too much really. It floats forward nicely, but it really miss something to make it really good. But the small trace of Carcass here and there are nice...The album pretty much goes in the same gear all along, and it doesn't set out on a crusade to be original. Fast and melodic Black Metal are keywords on this album we had expected more from.

Centinex
"Bloodhunt"
Repulse Records
Ohh, turn up the volume darling! Sizzling Death Metal in the Centinex oldstyled tradition, Sweden rules when it comes to oldstyled Death Metal! Good and powerful sound with real Death Metal vocals. Forget holding hands, these vocals are Death Metal! Musically, Centinex follow their worthy tradition in Death Metal, but this time we even think they sound a lot more thrilled about playing music! There is unique playingjoy shining from this album, and if you think Swedish common Black Metal is grim, fuck off intensly! Centinex slaughter the weak and bring forth a massive dose of fuzz, power and Death Metal that we could repeat endlessly on our stereo! Many really good riffs and a musical motion that is huge, results in another great Death Metal highlight!

Centurion
"Arise of the Empire"
Scarlet
Haha, this is ultra bad Heavy Metal with incredibly bad vocals and crappy music. If you think Judas Priest suck, this is many times worse. Unoriginal in every aspect, and a laughable clone. One could ask whether the guy who sings is unaware of his pathetic voice?

Children of Bodom
"Hatebreeder"
Spinefarm Records
This record is on the lighter and catchier side of Metal, though with rough vocals. I don't really think they fit together. Would have rather heard the music with vocals adjusted to it, but the result is a very light Metal album that doesn't appeal to the brutal heart.

Cirith Gorgor
"Onwards to the Spectral Defile"
Osmose Productions
I wish Osmose had actually stopped signing Black Metal bands. At least new ones, because this is just another one of these childish-sounding fucking amateur "Evil" kindergarden jamming asshole stupid idiots, performing High School pop Metal with catchy riffs and a lot of coca cola. I really, really honestly puke! Is this a love song album or what the fuck! Fuck off, teenagers from the flowergarden!

Coercion
"Delete"
Perverted Taste
Fabolous, another raw and fuzzy Death Metal CD from Swedish Coercion! Really a fantastic drive and intensity over the music, fighting its way forward in a great way. A bit of Morbid Angel here and there, but not too obvious, really just improves the brutality of this one. It's basically a mix of American and Swedish Death Metal riffing, to me the American style works out better since it becomes a lot more brutal. The vocals are excellent and brutal, and the production is very sharp and powerful. Recommended for fans of brutal and melodic Death Metal!

Crest of Darkness
"The Ogress"
Listenable Records
The second full-length album is an okay Metal album from a band that might be more known into the Black Metal genre!? Doesn't matter, there are some Black Metal alike parts here, both in the vocals and some few musical parts, but mostly this goes in the wide genre of Metal. Some cool melodies and some nice parts, the music moves forward nicely, though without the parts that allow this to really take off. It isn't a very commercial album when it comes to melodies, but it works out in a nice way. Maybe not a highlight...but still not uninteresting.

Cybele
"Songs of Soil"
Head Not Found
The vocalproduction is a highlight, very distant and eerie. Musically speaking they are rumbling away in the landscape of Rock and melancholic expressions, and it is all okay. But unfortunately there are a lot of okay albums, and Cybele doesn't manage to bring their music just that little step extra, away from okay and into good.

Daeonia
"Craven"
Candlelight Records
Emotional Metal with a direct Gothic edge, especially present in the vocals at times. It is an album that doesn't really stand out, but it is a nice and emotional piece of music that doesn't suffer from bad ideas. Just a tad too anonymous and a little bit too passive. But I am sure fans of light Gothic Metal will find something to rest on here.

Darkane
"Rusted Angel"
WAR Music
If you look out of the window, way out to the right, you can find a band that combine various styles of Metal into one. A meltingpot of The Haunted, Meshuggah and a lot of Darkane. This is pretty aggressive, as well as floating and thrashing. They put their music together in a way that makes it a nice listen, and with a lot of riffs and a smashing guitarsound, this is cool. Real aggressive Metal with twists and turns that refresh the musical mind.

Dawn of Decay
"New Hell"
VOD Records
Cool CD. Nice dirty Rock'n Rollish Metal with rough vocals and good lyrics. Suppose this is Death Metal with a dirty edge, traditional and fresh. They have this touch of Rock'n Roll but with a much dirtier feel and more brutal music, and it rolls forward very nicely. It has a nice drive and is supported by cool riffs, good drums and a raw vocalist.

Dawn of Relic
"One Night in Carcosa"
Wicked World
The title of the album indicated an original band perhaps, after listening to this CD some times the first impression isn't entirely correct, or wrong for that matter. They don't manage to shake off the more "standard" sound and music of today, but still they stand on their own

feet. But even though the material here is fully listenable, and also nice at times, it is just too close to a lot of other bands, both better and worse than Dawn of Relic, and this doesn't work out very well. It is a boring album if you have heard a lot of Black Metal or Metal in general these last years. Too much passive parts, too many "Black Metal" parts done in the "teenage" way. Easily forgettable.

Deathwitch
"Monumental Mutilations"
Necropolis Records
Another raw and very fast album from the Swedish necrophiliacs. Their fourth album has a more Death Metal approach than any of the earlier albums, very much due to the production which is a lot less dirty than on the prior records. A very intense and raw album from a band that show no attempt at slowing down. Doesn't contain the greatest riffs, and has a tendency to sound a bit the same after a few songs. But despite all this, the album is sharp and oldstyled necrometal, and that isn't bad.

Dellamorte
"Home Sweet Hell..."
Kron-H
If you grew up with the old Swedish Death Metal scene you will find similarities in the sound and music on this disc back to those days. Add a little groove and a more Rock'n Roll feel, and we're close to target. However, "Home Sweet Hell" is interesting for a song or two, then it turns into repetition and dryness, as with most other Punkish Metal bands. It mostly goes in the same drive with little variation, and it feels like listening to the same song over and over again.

Demoniac
"The Fire and the Wind"
Osmose Productions
This has never been one of my favourite bands, and now with their new style...nothing has changed. Demoniac has become a lot more structured, but all the kind Power Metal alike riffs...nah, I rather listen to the old Demoniac actually, because this is just normal music with boring riffs.

Diabolique
"The Black Flower"
Black Sun Records
Very minimalistic Goth Rock is the material Diabolique present on their second album. And it works out really good. The minimalistic music never let it take off, it keeps it back on the ground, no matter how much it kicks around. It never gets away. The level of originality might not be overwhelming, they stick to the tradition and that is just as okay. Goth Rock with feeling.

Dimmu Borgir / Old Man's Child
"Devil's Path / In the Shadows of Life"
Hammerheart Records
Previously released on the small Norwegian label Hot Records, maybe not spread that much around, except for those who really wanted to find it at those days. Now again available in a more handy way as a split CD, showcasing a more raw Dimmu Borgir than on their two latest albums. Still with their nice melodies and present synth, but the vocals are more grim and the music a little bit more discant. Great, featuring two versions of "Nocturnal Fear", one Dimmu Borgir, the other Celtic Borgir. Old Man's Child should as well be known to most of you, very melodic Black Metal with a little different sound. If you like their music and haven't heard this, I am sure you will enjoy this as well.

Dreadnaught
"Idiosyncrasy"
"Body.Blood.Skin.Mind."
Traction Bleeder Records
And then we head over to something else! Dreadnaught from the savage fields of Australia present themselves as a band with a different and confident musical standpoint. Here we have a lot to explore, many sounds, many riffs, many melodies and many overlapping parts. Experimental tones of Metal with angry vocals, not directly melodic but the music has a nice motion and the massive variety and complexity goes in the positive direction for this band. "Idiosyncrasy" is this band's new EP CD, while "Body..." is their full length album. An interesting combination of guitarbased music, experimental music and a way of expressing their music that has paths going in all kinds of different directions. www.dreadnaught.com.au

Dream Into Dust
"The World we have Lost"
Elfenblut Records
The debut CD from New York's Dream into Dust is an interesting and intriging experience. Released on Misanthropy's sidelabel Elfenblut should give you a certain indication of the music we are speaking of. Not Metal, perhaps classified as Industrial or experimental music, it's quite difficult to give you a more accurate insight, to be honest. Very strange and hostile for a while, then more warm and inviting. "Farewell to Eden" may be the best song on the album, much of the other material is less catchy if we would say it like that. An interesting release, from a band whose predecessor December may be more known to you?

Embrace me Ocean
"Grey"
Arise Records
This band is presented as a crossover between Machine Head, Fear Factory and Sepultura, and the influences are present, but musically there is still a long way to go. I was looking forward to listening to this one, expecting really heavy Music, but I must say it turned out as a little downset. It's not bad, but could have needed some more fluency in my ears. It's a bit too much stop-and-go structure. But they definitely have something going here, there is plenty of quality and interesting music to listen to, and if you are fans of the three bands mentioned, you could as well enjoy this.

Empyrium
"Where at Night the Wood Grouse Plays"
Prophecy Productions
Do you want warm, sad and melancholic streams coming towards you, then the third Empyrium album could solve that. It is a very relaxed and calm musical experience, with a lot of classical instruments like flute, guitar and clean vocals. Not for the aggressive part of the heart!

Enthroned
"The Apocalypse Manifesto"
Blackend
Really, really bad! The same old, same old crap Black Metal with no substance and no contents. Totally light production and music without soul and depth. We've heard the same empty Black Metal so many times now, it doesn't even make us smile any longer. Boring!

Evil Incarnate
"Blood for the Saints"
Deathgasm Records
Totally traditional, brutal and raw Death Metal. Really supreme, with plenty of killer riffs, intensely raw vocals and blasphemic lyrics. Forget innovation, this is back to the roots Death Metal for all your money's worth. I guess it depends on your mood how much you enjoy this, but if your mood allow you to bang your head to oldstyled blasphemic Death Metal, Evil Incarnate should help you a lot.

Furious Trauma
"Roll the Dice"
Season of Mist
Partymetal is the music Furious Trauma play on this album. Rather groovy and powerful, with some Rock'n Roll riffs and a dose of serious Metal. It is a massively experienced bunch of musicians taking their turn on this album, having their backgrounds in bands such as Mercyful Fate, Jackal and Konkhra. Metal for the grown up Metalhead!

Goddess of Desire
"Symbol of Triumph"
Metal Blade Records
Heavy Metal is what Goddess of Desire bring us, and it feels a little bit standard. Not the greatest highlights appearing, not that many cool riffs but just a steady Heavy Metal album. I am sure they have more interesting things to offer live, but on an album it becomes too tame.

God Dethroned
"Bloody Blasphemies"
Metal Blade Records
The third album from this Dutch band is a well put together album with a powerful sound and a massive dose of Metal. The music is mostly fast, and musically we would say it is a Death Metal record of the more aggressive manner, or at least most of the time. The music does stand out a little, and it is a nice listen which channel forth some adrenaline. The album is very melodic, which has its positive and negative sides. In my taste, some of the melodies turn out a bit too nice, more aggressive riffs could have made the listen a bit more intense, but still, the balance of melodies and Metal is okay. Maybe not a classic, but a good album this month.

Godflesh
"Us and Them"
Earache Records
This is an album I have been looking forward to for a very long time. "Us and Them" is truly a dark, bleak, raw and incredibly great album! The totally dark and distant title track is fantastic, full of raw atmospheres and a distinct beating rhythm. And that is really the keyword throughout the whole album. It is covered with a dark, distant feeling that haunts the music from every angle. The Industrial sharp sound, the curvy rhythms that take you along the journey, and the vocals that gives you a small chill. Yet again a highlight release from Godflesh.

Gorguts
"Obscura"
Serious Entertainment
Incredibly complex and technical Death Metal! It's like a mass-grave being opened, and all you can see is a messy bunch of arms and legs, and a lot of

dirt. You might remember Gorguts from their two albums on Roadrunner many years ago, none of them really made a big impact in the overcrowded Death Metal scene back then. And whether this massively complex dose of Death Metal will is up to fate I guess. It is a very hard album to listen to, it takes many a listen before you get it, so to speak. Really aggressive music that just becomes better and better the more you dare to listen. Really grim vocals and a hard production to really smash your innocent ears. Death Metal at top complexity level - take the time and let the complexity settle down - and you might just see what a great album this actually is!

Grievance
"The Phantom Novels"
Head Not Found
Melodic and light Metal. Produced and polished untill it shine, that is the sound you get here. Musically it is very light and melodic, not brutal or aggressive, just light and melodic. Music on the average line, nothing outstanding.

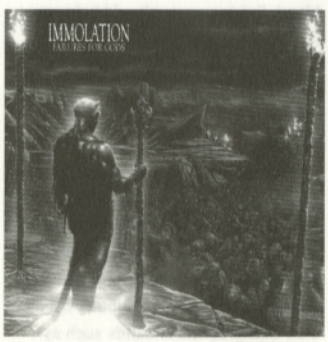
Guidance of Sin
"Soulseducer"
Mighty Music
As A Canorous Quintet is gone, some of the guys focus on this band. But apart from the sixth track, this doesn't lead anywhere. Noone have said it is easy to make good music, but when we have dozens of bands all sounding the same, well, someone should vanish. The material all remain down to earth, nothing that lifts it up and it never seems to get anywhere. And the production certainly doesn't help this Deathish Metal band. Boring.

Hades Almighty
"Millenium Nocturne"
Hammerheart Records
If you allow this album to work on you, to let it spin in the CD-player enough times to let it settle down, you might enjoy this a lot. I think their last album is a very good one, and had fairly high expectations for this one. It didn't surprise me the first times I listened to it, I just found it to be a very heavy album to get into. The melodies are detected after a while and the riffs, of which many are quite complex, arise slowly. A different Black Metal album from a different Black Metal band it is, and it offer many portions of quality, if you have the time for it.

the Hellacopters
"Grande Rock"
White Jazz Records
I suppose it hasn't been the easiest to avoid paying attention to this band these few last years. The Rock environment have gone apeshit to praise these Swedes with unparallelled superlatives. What "Grande Rock" has to offer is a quite straight forward Rock album without the dirty edges they have had from the start. It is very well executed, but perhaps a bit too ordinary and normal album for some who have been there from the start!?

Hellchild
"Circulating Contradiction"
Ritual Records
Rather average Death Metal, but with a nice guitarsound which one could praise. Hellchild play okay Death Metal with several good and interesting parts that is very nice moments on this CD, but also much of the material is a bit transparent and quite typical, and in that aspect it might turn out a bit boring. They don't really sound very much like other Death Metal bands and they definitely dare to play their music, so overall this is okay.

Hypocrite
"Into the Halls of the Blind"
No Fashion Records
Not the most original title, ey! But you get what you might expect! Traditional Metal, leaning towards Death Metal, and it isn't such a bad album. It has some cool riffs and some interesting parts, and the rough and very dry vocals could perhaps have been a tad more powerful, but all in all it is okay. The production is handeled by Fred Estby from Dismember, and it has that bassy good Death Metal sound to it, with groove. The music in itself is far from original, but if you enjoy a traditional Deathish Metal album without aggression, and a lot of nice melodies...



Immolation
"Failures for Gods"
Metal Blade Records
It seemed to take ages, but now the third massive Immolation album is among us mortals. And it is a really massive album of complex Death Metal, in league with their brilliant "Here in After". The first thing you might notice is the fantastic albumcover, and the drawing inside the booklet, showing us a different angle of the same drawing. Really great, a band with such a great concept for their visual approach cannot make transparent music. And for sure, Immolation is not here to disappoint. "Failures for Gods" have been an album I have been waiting for with excitement. Ever since "Dawn of Possession" was released, also with a fantastic coverillustration by the way, Immolation have been standing out as a very serious and intelligent Death Metal band. The lyrics make sense, they are deep and touching the thoughts. But we are here for the music this time, and again they have delivered an album of such power and brutality that it is nothing but impressive. Very complex, but all pieces are falling together perfectly the more you listen. And the more you listen, the more details you hear. Getting better with each spin, surely this is a huge album. I dig Immolation more and more, with their brilliant riffs, great vocals, intense and technical drums, and their massively blasphemic lyrics. Immolation is one of the few saviours in the Death Metal scene, and with this album they once again show me what a unique band they are! A total highlight!

In Aeternum
"Forever Blasphemy"
Necropolis Records
Very fast and brutal Black Metal is hereby delivered from Sweden. Melodic and catchy, though never becoming soft in the edges. This is for the soul that enjoy massive and raw music with Hellish lyrics. The only deep breath of air you are allowed to take is in between the songs, during them the intensity is at a level of the non breathing sort (meant as a compliment). The music moves constantly forward in a great speed, and be sure to check this out if you enjoy intensity and blasphemy.

Insania
"World of Ice"
No Fashion Records
When Hammerfall did their return to old 'n new Power Metal with a lot of clichés, they did it with power and catchiness. This sounds just like one of the many dull bands from the 80's wave of Power Metal that never became anything. Their melodies are totally female, the vocalist lack that extra spark, and the music is overall way too passive. Boring wannabe Power Metal!

Julie Laughs Nomore
"When Only Darkness Remains"
Serious Entertainment
A very melodic Metal band catch the interest. The melodies are quite nice and as the band show to attempt at being a "evil" band infested with melodies, instead just being a melodic Metal band it all becomes more thrusthworthy. Not that original or outstanding really, but it has its listenable qualities that makes the album nice. File it in the melodic Metal bin.

Kampfar
"Fra Underverdenen"
Hammerheart Records
Aaaaaaaaaaaaaah, yawn! I am so bored, I am so fucking booooooored! Is something wrong with me or are all these new Black Metal (or Viking Metal) bands stripped for feelings, stripped for dedication and stripped for good musical material? I am really fucking bored, and Kampfar just sound like a band without any new ideas, it is just rehash formulas all the bloody asshole way! Really, this is ultra boring! Don't understand how the band can get anything out of this either!

Konkhra
"The Freakshow EP"
Diehard Music
If Konkhra wasn't already a boring band, check this out! I am truly on the verge of smiling, because this isn't much of good music. Really dull vocals, motionless music without any highlights, just lame "grown-up" Heavy Metal riffs that aren't worth a listen. Will be interesting to hear how the new album will be, as this is a warp up for it with two horrible coversongs and three other boring songs. Maybe I will even have to go as far as to laugh next time!

Korp
"Reborn"
VOD Records
Traditional and raw Death Metal with very ugly vocals and a brutal production. Not very original and perhaps lacking the best riffs, but it is very raw and clear Death Metal. Definitely underground sounding with their style, which comes across as a bit dry and a bit predictable.

Lacrimosa
"Alleine zu zweit"
Hall of Sermon
Never understood Lacrimosa, never could understand why their music was something more than empty. Still don't like it, too much emotions for my heart. But perhaps I understand them more, see their melodies and feel their music. I can listen to them now though, but appreciating the music is another chapter. Lacrimosa continue their musical history with this four track single, getting ready for their new album. One of the songs here is a remix of "Copycat", done by Samael, and that is a nice, eerie version.

Lacrimosa
"Elodia"
Hall of Sermon
No doubt, a very beautiful and serious piece of musical work. With orchestral pieces, structured like an opera at times and with Gothic Metal in between, Lacrimosa moves forward and bring their music with them. The music is very emotional and sweet, structured in the "Gothic" style and with plenty of interesting parts that make the music light and colourful. Divided in three acts, they have created an album that follow their earlier work, and if you enjoyed their earlier stuff, then be glad to know that they do not repeate themselves. There is constant forward motion opening up new sides to a band that doesn't need to proove a thing.

Length of Time
"Shame to this Weakness..."
Good Life Recordings
The aggression of Hardcore should be a known fact, and though both Metal and Hardcore is very much present here, the music of this Belgian band is more Hardcore than anything else, if you wondered. This is a very dark album that really offer a lot. Eerie intros and metallic Hardcore with aggression and violence. Not that fast, but the music has a very fine and intense bottom that lift them up from the ground. They have a very individual way of performing their music, and their security on that field is very easy to detect. A highlight in Hardcore!

Liar
"Deathrow Earth"
Good Life Recordings
If you cannot stand lyrics dealing with society and "normal" topics, then Liar should be forgotten. I puke in regard to their morally correct lyrics, but choose to take the music for what it is this time. Edgemetal might be the genre, as normally one could have said this is Metal. The lyrics put them in another genre, no big thing really. Quite aggressive music and the vocal duties are the same. Not bad at all, it has the aggression and the "fuck off" attitude, nothing cute here. Some cool riffs, and the rumbling production suits the whole record nicely.

Lobotomy
"Born in Hell"
No Fashion Records
Real heavy Death Metal with groove! Lobotomy follow the evolution of today, but at the same time is not far away from the Death Metal roots. It is a refreshing and at the same time traditional album they have come up with, but it has a really heavy and brutal bottom that works out very well. These Swedish Metal veterans are really grooving the stereo, good music and a production that gives them that extra little push. Groovers of Death Metal, open you wallet. Give yourself a lobotomy today, yeaaah!

Lord Belial
"The Unholy Crusade"
No Fashion Records
Quite a speedy gonzales album, but again stripped for depth and bottom. We ask again, singing as a familychoir in A-moll, wheeere are the good riffs? Wheeere is the Devil? This is just another stereotype "Black" Metal album that isn't anything but a product. Not that Lord Belial have anything to proove, but we are fed up with this crap now, right!

Lugubrum/Sudarium
"Split CD"
Lowlife Records
If you are looking for well produced, tight music, this is not your area today. This split CD contains rough sound and not music that mom or dad would appreciate to a high degree. It isn't that interesting unfortunately, even though the sound and the minimalistic structure of the music does appeal. But I have heard it better and more interesting many other places. But if you do search around the globe for primitive Metal, this could perhaps be for you? Especially Sudarium is messy, primitive and raw.

Lunar Aurora
"Of Stargates and..."
Kettenhund Records
Well, just when you were certain that Germany was completely incompetent in the Black Metal field, Lunar Aurora show us that they have grown and become a band one could appreciate. Fucking intense vocals, though productionwise I am sure they have not reached their optimal sound. Musically speaking this is interesting. They play a straight forward intense form of Black Metal the traditional way, but when they are adding their small portions of original ideas it just gets better. After releasing two not that great albums on Voices Productions, they have now moved over to Kettenhund since Voices ceased to exist. If Lunar Aurora could continue their nice improvements and show us even more original evil Black Metal next time as well, then we are looking forward to that. If we compare this to the Black Metal albums released today, I would say this is a good one.

Lungbrush
"Old School/New School"
Pavement Music
In the similar field of Sepultura and Meshuggah, to a certain degree atleast, Lungbrush could be said to be a performer of Hardcore Metal. It has a lot of anger and aggression, with stonehard riffs and a very sharp guitarsound. Grooving forward but always having the "fuck off" feel strongly situated at the forefront of the music. Very nice album, hardhitting Metal with substance.

Malevolence
"Martyrialized"
Maquiavel Music Ent.
A quite nice second album from a band that is to be found somewhere between Death Metal and Metal. Musically they offer variety, from aggressive and quite brutal parts to more calm stuff. They combine power and melodies nicely, which in the end turn out to be an album we enjoy listening to. The music is built up in a traditional way, with their own style and some new twists. Noone of the songs stand out as the best on the album, but if you look upon it as a Metal album, and not plain Death Metal, you should know what to get.

Marduk
"Panzer Division Marduk"
Osmose Productions
I really love high speed and intensity, but I like it with a massive dose of aggression and bottom to it. I think Marduk lack the bottom, even though this is aggressive. I also miss some content in the music, not just the kind of easy to play riffs I have heard more than enough times already. The music becomes empty without the brilliance of great riffs.

Mayhem
"Mediolanum Capta Est"
Avantgarde Music
This live album was recorded in Italy last year, featuring both old and new material. The sound is good but also giving us the necessary and important live feeling. The only thing to complain about is the drumsound that is stealing very much of the sound, but a livegig on CD is what it is. The material here is Mayhem under the skin as we all know it to be. Crazy, insane and straight in your face.

Merciless
"The Awakening"
Osmose Productions
It is a delight to hear how the older bands used the guitar in their Metal, and actually had good riffs as well. Merciless released this album on D.S.P. many years ago, and if you haven't got the old LP, this one here offers an additional four bonustracks. As this was released in 1990, one could easily understand that Merciless play straight ahead nasty Death/Thrash Metal, and is a very nostalgic return to this band that will also record their fourth album out later this year, after a rather long break. If you like riffbased Metal the older way, I have no problems recommending this of all my heart!

Mercyful Fate
"9"
Metal Blade Records
You know exactly what to get when Mercyful Fate has sneaked out late at night, and that is a really good relief. King Diamong is back again with an album in his own tradition. Many good riffs, heavy Heavy Metal and his neverending great vocals. Still, the music offer something not so traditional for Mercyful Fate. It is more heavy and powerful than his last few, and that makes this album a very strong one. Perhaps my favourite MF album released in the 90's, this really offer a great dose of melodies, powerful riffs, heavy music and his nice lyrics. No MF fan should be disappointed by this, to me it was a positive surprise with a lot of great music and the traditional relaxation of having MF back on track again.

Morgion
"Solinari"
Relapse Records
The Doomy musical field is where

albumattack

Morgion is taking us, and the few first seconds of this CD drew our mind towards the newer Tiamat, especially "Wildhoney". But soon the album moves away from that, yet remains somewhat within the same ways of expression. It is slow to mid-paced music with some floating synth and very controlled and calm music. The music comes across as very wide, with a clear and heavy production that works out fine. The music is doomy and appeals to the more emotional dark hearts.

Nagelfar
"Srontgorrth"
Kettenhund Records
Yes! Hey, do you have the new Nagelfar album? Do you mean the band from Sweden? No, this is a German band! Okay, let's see...What is it called? It's called...hehehe, srontgorrth! Eh, I'm sorry, what did you say! Srontgorrth, hehe! Come on, tell me what it really is called! No, it's called Srontgorrth, hih. Of course we don't have an album called srontgorrth. Get the fuck out of my shop, you snotsniffer! Despite the dull title, this isn't that bad. A bit typical, but the sound is really good and it has a lot of intensity and ugly vocals. Good melodies as well, and gosh, another cool German Black Metal band! Is the German Antichristian reich on the rise?

Nightmare Lodge
"Blind Miniatures"
Red Stream
A trip into the orchestral abyss is not easy to buy tickets for, but this is bringing us there. Very dark, featuring some unusual sounds and an overall floating feeling of darkness and alien presence. Most of the songs are floating with sounds accompanying it, others have beats that drive the songs into another level or greatness. There is a presence of melancholy here, almost like in Arcana for instance. It has the calmness and friendliness, but never leaving the dark halls for more than a few seconds. Very interesting CD, the beats here are wonderfully accompanied by floating parts, and more beats in the future will make it even more brilliant.

Nightwish
"Oceanborn"
Spinefarm Records
Combining Hard Rock and Heavy Metal with the uppermost catchy melodies is an instant success. Razorsharp production with lots of synth, piano and female vocals fills the ears with tons of sounds and tons of great melodies. The melodies will make this an album listenable both to Metal freaks and many who don't normally lend an ear to Metal, and in that aspect this is phenomenal. Like a small fairytale, dreaming, hard, laidback, all in one. A wonderful ballad, songs to remember, lyrics to sing along to. The music is really embracing you with its direct touch and for being in this genre, "Oceanborn" is a total success.

Notre Dame
"Coming to a Théatre near you"
Head Not Found
Notre Dame, which is now signed to Osmose Productions, show us that they have a massive potential on this mini-CD. This disc isn't that good to be honest, but with some more melodies up in front, some more power in the music, and there you have it. Notre Dame would have been everywhere! As for now, we have to settle with a mini-CD that seem only half finished. I am sure the music could have been a lot better. Bloodthirsty Metal with Sharlee D'Angelo, we are sure next time they return will be nasty. As for now, the material here turned out a bit empty and thin, with one or two (!) clichés too many, but here and there the powerful highlights kick out some teeth.

Nox Mortis
"7 Lies"
Prophecy Productions
Emotional Metal with lots of emotions and even some more feelings on top of that. Wellplayed and all that, but where there is no aggression there is little interest for a fight. But they do their job well, as most other bands within this emotional genre do, so perhaps also Nox Mortis will appeal to you?

the Obsessed
"Incarnate"
Southern Lord
Old acid Heavy Metal from the Obsessed. Real nice when the Heavy Metal heart is present, this album contain some special stuff, like unreleased tracks, b-sides, old 7" EP and such. If you like Black Sabbath I think this could also be something in the alley of your taste.

October Tide
"Grey Dawn"
Avantgarde Music
Heavy music in the Katatonia tradition, yet a bit different. This is really nice and floating, and with the crisp and clear production, the music comes across even better. Top production for this type of moody Metal, and all the melodies and riffs are coming perfectly forth in the production. The vocals are really nice together with the music, and there is really nothing to complain about. If you like something similar to the Katatonia sound, some moody and really well played music, dark sounds curling up in the corner, go for this one. It is clearly worth it!

Old Funeral
"The Older Ones"
Hammerheart Records
Old stuff again made public and common. Would have felt better if this actually would have remained unknown to most people...Old Funeral is an old Norwegian Death Metal band that ceased to exist many years ago. Its members are active in various known bands now, not in the Death Metal genre though. This album contains their old material from demos, but also one livetrack. Here we have a complex and disharmonic extreme kind of Death Metal, with plenty of riffs and parts to really dig. Really many cool riffs here, and the vocals...just loveable! Extreme non-melodic Death Metal for the real ones! A must have for lovers of old and complex Death Metal!

Potentiam
"Bálsyn"
Wounded Love Records
A rather nice and melodic Metal album from Icelandic Potentiam. It is their debut and they have done a nice job here. Maybe not very original, of course, but it is nice though. The music is calm and controlled, and floats forward in a nice way, with some variation. Emotional and melodic are keywords.

Puissance
"Mother of Disease"
Fluttering Dragon Records
Very beautiful and very powerful. A very grand composition with a great amount of quality and appealing feelings. You probably know them from their days with Cold Meat Industry, which established their name, now they have moved on and perhaps created their best work to date. Very dark, bleak and atmoshperic with a lot of sounds and a lot of power. If you like Industrial atmospheric music, this is highly recommended.

Raison d'étre
"Collective Archives"
Cold Meat Industry
Dark sounds approaches, apocalyptic soundvisions is brought to mind when this musical entity is let lose. The trademark of Cold Meat and Raison d'étre should be enough to give the insight to what we are listening to, and this double CD with almost 150 minutes of music is a tremendous exploration of dark ambient music. Beautiful booklet in the usual offering Cold Meat style. This double CD is a documentation of the developments of Raison d'étre through the years 1991-96. Many of the songs featured here have only been available on cassettes and compilation CD's, and in addition to those you also get five exclusive remixed songs from the first CD "Prospectus I", as well as three previously unreleased tracks. Massive!

Sadistik Exekution
"K.A.O.S."
Osmose Productions
After these insane men left Osmose they have vanished from the attention it might seem, but this album with bonus tracks might shake your brain a bit. Australian chaos and insanity mixed together is as intense as a nail knocked into your head. All the material here is sick, truly demented.

Shadowcaster
"Temptation"
"Psychelectronic Experience"
Wild Rags
Two rather strange synth albums. Sometimes improvised, other times not. These two CDs contain a lot of interesting sounds, but unfortunately it comes across as too improvised, untight and that removes much the thrustworthyness from the music. Especially when some parts sound like the stuff you played yourself when you were 13 years old, just playing for fun on the piano or synth. But the music here has a dark approach and a bit of meditating music feeling. Some of it could work out as ritualistic, but much of it becomes repetitive and not very interesting.

Sins of Omission
"The Creation"
Black Sun Records
I don't think there is much question about it, we have come to Sweden. And Death Metal is the name of the game, in the same old "heard it before" style. And it's not just unoriginal, it is totally tame and dull. In between my jawns, one can hear a band that should have worked some more on their material, searched for some more good riffs and perhaps tried to stick out a bit more? Not necessarily though, but this isn't worth the listen.

Six Feet Under
"Maximum Violence"
Metal Blade Records
Chris Barnes is back to the roots with an album of extremely heavy Death Metal. Very dark and growly vocals that at its lightest moments are ultimately dark. Very traditional Death Metal that hasn't changed with the times, this is a non-

changing recipe they have used. But it works out okay, though at times becoming very stale and grey. Six Feet Under isn't known for playing insanely fast Death Metal, and this album doesn't offer anything out of the ordinary on that field either. This is straight ahead brutal, gory and intense Death Metal, with no light present.

Slab!
"Descension"
Release Entertainment
The awkward Slab! came to life in 1985, then died in 1990, though their music seems as fresh and innovative today as it must have been ten years ago. The basic bottom of the music is built up with the traditional instruments, bass, drums, guitar and vocals. But the result is not that traditional, as they experiment, add new ways of structuring their songs and throw in a dash of complexity. It is rhythm based with a little touch of the 80's Goth feeling, which could be a picture of one of the sides to their music. Guitars and rhythm makes out the basic, the rest is very diverse. To be filed in the experimental, Rockish, alternative musical field.

Solefald
"Neonism"
Avantgarde Music
Second album from the unorthodox searching Norwegian band. Not obviously listener friendly, this music offers something, and likewise demand something from the listener. I am not fond of their more straight Metal parts, they become too normal, but the other material is something that catch my interest. A bit strange with new ideas and new music that I at least haven't heard before. Recorded in Sunlight, but would anyone have noticed that if you weren't told? Don't think so actually, as this is not the Sunlight sound I am thinking of when that phenomenon is brought into the air. "Neonism" is an intriguing affair, with original music that really gives Solefald a unique position as a unique band. And as always, the more you lend an ear to this album, the better it becomes. Still though, I am convinced we haven't seen the mountaintop of their potential yet! Recommended to those who dare to check out something new, that still have some roots in Metal.

Suidakra
"Lays from Afar"
Last Episode
Heavy Metal, Black Metal and Folkish Metal, all thrown together without the necessary originality to save it. It gets very standard, you have heard all their musical solutions before and the production is socalled good, without anything special. Heavy Metalish music with Black Metal vocals and a lot of nice and kind riffs.

Sun of the Sleepless
"Poems to Wretches Hearts"
Prophecy Productions
This is a Black Metal side project from one guy in Empyrium, and even though it isn't "bad", he could easily continue to focus on Empyrium, exclusively. We have heard this utterly many times before, and this is nothing of interest, just another bad copy and annoyingly uncreative CD.

Thy Majesty
"German Black Metal Art"
Undercover Records
If this is art - then my telephone is a go-cart. As most other German Black Metal bands, Thy Majesty also lack identity and style, quality and good riffs, and really so much more which I don't fucking want to throw away my time on. This is nothing...completely empty. No evil presence, no darkness, nothing even close to art. Stop chasing Emperor, grab a sandwich or something. Completely laughable!

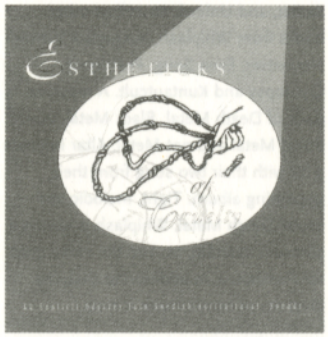
Trelldom
"Til et Annet"
Hammerheart Records
I have actually listened to this several times just to try to like it, but it just doesn't work. After the first listen I couldn't remember a shit, not a riff, not a feeling created by the music. It just felt completely empty, totally standard and had no depth at all. And after several listens, that's my conclusion! In the dustbin you go...

Tulus
"Evil 1999"
Hammerheart Records
Very standard, I am afraid! And again a Black Metal album almost without noticeable riffs. I am in shock! Hahah, no, not really! But I really think it becomes boring when the melodies are not based on the ripping electric guitar. So then, what are you waiting for? This is a simple and standard , not to forget boring, Black Metal product. Easily Forgettable due to lack of highlights!

Unholy
"Gracefallen"
Avantgarde Music
This is really massive, a really nice Doom Metal album. As a dude that ignore Doom Metal, this prooves to me that Doom doesn't have to be the ultimate boring experience. This is a very floating and heavy album that is brought forth with a female vocalist that fits well with the music. The vocals are somewhat strange and add that eerieness to the music which further makes the listen interesting. Very heavy guitars and good material is parts of this album, which all Doom freaks should give a try. And if you enjoy your Metal really dark and moody, you're included as well.

V/A
"Blackend IV"
Blackend
A massive double CD compilation, featuring a lot of bands and a heavy dose of Black Metal and Metal. Witchery, Usurper, Thorns, Emperor, Opeth, Limbonic Art, Enslaved, Thy Serpent, Carpathian Forest and many more. The more unknown Myrkskog surprise with two interesting and powerful songs. Apart from them also more unknown acts like Prophanity and Misfortune appear. A massive amount of great songs from great bands.

V/A
"Dead Forever – Tribute to Motörhead"
Dwell Records
Rock'n Roll is on the loose with another tribute album from Dwell Records. This time Motörhead is on the frontline, and plenty of bands are present to pay their tribute. Not the biggest of names, so maybe one should consider this as the underground tribute to Motörhead. I think so! Many unknown bands here in my book, Deceased and Acheron are the only two names familiar to me. Other bands here are Hate Theory, Hostile Intent, Vile, Tchort, Engrave and Black Witchery, among many others. The covers they have done are all okay, nice for a listen.



V/A
"Estheticks of Cruelty"
Cold Meat Industry
I am a great admirerer of Cold Meat and the musical universe they rule over. Always great designs on the CD's, and always something fresh and exciting for a Metaldude who isn't to openeyed to look around in other musical genres. "Estheticks of Cruelty" is a double CD containing material from yet (rather) unknown fractions of the Noise and Industrial "scene" in Sweden. And really, if this is a sum up of the new generation, it sounds pretty impressive from a musical perspective. And I am sure the same will happen in Noise as it has happened in most other genres. With a new generation, more melodies will come and more mainstream attitudes will blossom, but not so far. This impressive double CD is filled with dark sickness and in-your-face hostility, not to forget distance and lots of noise. I am hooked, this is one of the few future extreme fields of music. And as long as the bands and projects have such a strong amount of insanity, distance and darkness within them, this is only a great opportunity to travel within sounds and music for a very long time.

V/A
"Faster, Pussy...Attack!..."
Howling Bull Records
Howling Bull is here offering us many of their bands, and apart from Hellchild and Yellow Machinegun which we have reviewed in this issue, bands performing aggressive Death Metal, Hardcore and more undefinable forms of Metal appear. Many of the bands here really have their own style, which is a fresh thing one could say, and European commercialism haven't invaded these Japanese bands just yet. Cool variety of aggressive Metal and experimental twists. So if you want to check out Force, Space Combine, Panorama Afro or Garlic Boys, here's your chance!

V/A
"Smells like Team Spirit III"
Displeased Records
The third chapter of Displeased Team Spirit offer quite a few unreleased tracks from bands like Altar, Consolation, Månegarm, Nembrionic, Ontario Blue,

albumattack

Sadist, and Unlord, as well as other tracks from Whiplash, Vesperian Sorrow, Houwitser, Even Song, Pestilence, Cryptopsy and Kuntautcult. A massive dose of Death Metal, Black Metal, emotional Metal and not Metal. Altar impress a bit with their two song from their upcoming album. Tight, melodic and brutal Death Metal. Whiplash is always a pleasure listening to, and the same goes for Pestilence. In addition to that, the diversity of bands make it nice.

Varathron
"The Lament of Gods"
Pagan Records
The old Greek band Varathron continue in their traditional musicstyle, though not as Greek as they have used to be. And that removes some of the qualities from this mini-CD. The band seems to have run out of the best ideas they had some years ago, and instead of remembering them as the old band it feels a bit wrong that we might remember them for this. But it isn't bad, just way too typical. The older stuff is better.

Vim Patior
"Magni Nominis Umbra"
Blackend
It comes as no surprise, this is stereotype Black Metal that sounds like it could have been done by someone who didn't understand music at all. This is so boring it really strikes me odd that anyone can still be interested in buying something as crappy as this, when there are so many brilliant records from the past one could rather spend time and money on. Truly, this sucks and is hairraisingly untalented!

Vomitory
"Redemption"
Fadeless Records
Second album from this Swedish Death Metal band is a nice listen if you enjoy hard and melodic Death Metal. They have the heavy bottom in the music alongside a very sharp and clear production which emphasize and push the music forward a bit. The material itself walks the line of tradition in this genre, but it still has its own little form of originality. The variation and power should create curiousity among those of you who bang your head for Death and brutality.

Wardog
"A Sound Beating"
Metal Blade Records
Real heavy Heavy Metal is again hosting a record from Wardog. Powerful tunes, cool Heavy Metal riffs and a strong vocalist. This album follows in the footsteps of "Scorched Earth", plain Metal from start till finish, though with identity.

When
"Psychedelic Wonderbaum"
Jester Records
The clock wasn't even 7 am, yet I yelled "GREAT!". And so the schedule for the day was set: ignore the telephone, drop the trip for groceries, turn off the TV. It was again time to delve into the music of When, and so I did. Loving the earlier records of this rather unorthodox band, it was with great anticipation the first sounds were absorbed by the ears and transported through the whole body. There is no question about it, this is yet again a fantastic album, full of sounds and brilliant ideas that make the musical journey out of this World and into another parallell existance. Working on the computer: When making sounds in the brain, making food:When creates the hunger, going to work: When on the discman. This has been going on for several weeks, When makes a fantastic impression. The bizarre strangness is as always not far away, and it never seems to repeat itself. "The Black Death", "Prefab Wreckage", all of the albums are one of a kind, and "Psychedelic Wonderbaum" is just as dark, moody and strange as the earlier records. If you like experimentation, highly innovative minds and the unusual instruments put together with electronic sounds, your mission of the day should be set!

Whiplash
"Messages in Blood"
Displeased Records
Cool old Thrash with clear, raw and dirty sound. Featuring their "Thunderstruck" and "Looking Death in the Face" demos as well as two live gigs, both from '85. Lots of good Thrash riffs, plenty of great music to bang your head to, and a nos

talgic highlight. Old Slayer from era "Show no Mercy" is not far away, so this is really nice. One song greater than the other is lining up, the volume is turned up and yet more Thrash Metal is revealed. And if anyone would have an original version of either of the demos, they would probably be looked upon as a small part of the great Thrash history of the 80's! This rules eternally!

Windir
"Arntor"
Head Not Found
With expectations like zero, Windir used the opportunity to impress. Well-played raw Metal with strong Folk music present, a combination they have done well. Sometimes the melodies are very nice, other times they are rather nasty. But the bottom in the music is harsh vocals and raw Metal, sometimes the music tend to become a bit too sweet, but mostly they execute raw Metal very well. If you enjoy Folk Metal, combined with what we know Black Metal to be today, then I am almost sure this would be in your liking.

Witchburner
"Blasphemic Assault"
Undercover Records
80's styled Thrash Metal from Germany, quite okay but nothing more. If you have the classic albums within this genre from the 80's I am almost sure a yawn or two will appear during this CD. The material is decent and will for sure be appreciated very well when the oldstyled mood comes to you. They play exactly in the same path as the old bands, not much new technology brought into the music here, nono! The listen is quite nice with the music remaining on the mid-paced tempolevel. But next time, no pictures please, lyrics instead!

Witchery
"Witchburner"
Necropolis Records
It won't be long untill their second album will be upon us, but three new tracks and four covertunes makes the anticipations for the next album raise. The covertracks are cool to listen too, but covertracks aren't that hot unless their are totally redone. The three new tracks here are really Metal with a great drive. The sound is massive and the plenty of riffs are cool. Great guitarsound and the great music really ripps. The listen is happily repeated.

Wolfheart
"Cold Breath"
Mighty Music
This should have been a standard demo, but instead it is a CD. Totally standard and boringly dull. Just normal Metal without anything special. One could at least respect it as a demo, but as a CD this is totally a vaste. If you can't offer something above the average, then don't offer it, please! We have enough boring bands as it is today!

Yellow Machinegun
"Spot Remover"
Rotten Orange
Catchy Hardcore from Japan with a dash of Rock'n Roll. This band have a lot of cool music to offer if you can appreciate some Hardcore music through your head, and they stick to the traditions in this genre. The music is heavy and powerful, with much melody but never too much. A nice mixture of hard music and melodies. Highlight: "I know".

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